

OLD SILVER-WORK
CHIEFLY ENGLISH
FROM THE XVTH TO THE XVIIITH CENTURIES

LOAN COLLECTION EXHIBITED 1902

Edited by J. STARKIE GARDNER, F.S.A.

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SOME LATER ENGLISH SILVER

IN MR. WILLIAM RANDOLPH HEARST'S COLLECTION

By E. ALFRED JONES, M.A.

IN this article it is proposed to include eight illustrations of some rare and interesting objects wrought during the fifty years between 1649 and 1699, a period of great importance not only in the history of England but also in the art of the English goldsmith.

The craft of the English goldsmith, it is superfluous to add, was reduced almost to stagnation by the disturbed condition of the country resulting from the Civil War and the overthrow of the monarchy. Two pieces of the utmost importance and rarity dating from that period, in Mr. Hearst's collection, will therefore provoke more than casual

notice. Of these the first is a plain silver-gilt porringer or caudle cup, divided into twelve sections and fitted with a tall tapering cover. The two handles are formed of scrolls and terminal female figures, such as became common in the reign of Charles II. It was begun, if not finished, in the year (1649) that Charles I. was beheaded (No. ii.). Those who were fortunate enough to visit the great exhibition of old English silver at Seaford House in 1929 will remember the later twelve-sided porringer of the date 1652-3 from the collection of Lady Louis Mountbatten, the traditional gift of Oliver Cromwell to his daughter



NO. I.—COMMONWEALTH CUP AND COVER, 1655-6
DIAMETER, 9 $\frac{1}{4}$ INCHES

TOTAL HEIGHT, 7 $\frac{1}{2}$ INCHES

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A "Matrimonial" Portrait

By Charles R. Beard

PHILIP THE FAIR, Duke of Burgundy, is a mere name to most who look upon his picture. But he came of a great house, and was close kinsman to men whose names sound like a trumpet down the centuries. He was son to Kaiser Max, that Admirable Crichton of the Renaissance, and grandson of Charles the Rash, Duke of Burgundy, who perished miserably before the walls of Nancy in 1477, crying in vain for quarter to the deaf Captain of Dier. And he was father of Charles the Emperor, who was nephew to our Henry VIII, and his sometime friend. Philip even appeared for a brief instant against the background of English towers and towns and snow-clad countryside. In January, 1506, he embarked from Middlebourg in the Low Countries upon what was to be his last journey, intending to return to Spain. For less than two days he voyaged with "forward winds," which then "turning cleane contrarie" scattered the wreckage of his fleet "upon sundrie coasts of England and Britaine; his owne person with two or three ships being driven with manifest perill upon England into the haven of Southampton." There, being "full of necessities and nakednesse," he was constrained to throw himself upon Henry's clemency. His entertainment was royal; but the Tudor was not the man to throw away in a magnanimous gesture the rare advantage that the winds and waves of the Channel had brought him. Edmund de la Pole, Duke of Suffolk, who claimed, or might claim, to be King of England, was a prisoner in Philip's fortress of Namur, so Henry declined to speed his unbidden guest until he had rendered up his noble prisoner. Philip demanded, before he would consent, that the Duke's life should lie in no danger; and Henry agreed. He did more; he kept his word, holding Suffolk a close prisoner in the Tower until his own death, when he left the unfortunate man a legacy to his heir, confident that what he was debarred from doing, his son, bound by no oath, would not hesitate to do.

And Margaret, Philip's unfortunate sister, who spent her youth in selfless devotion to the interests of her House, narrowly escaped becoming Queen of England as the second wife of the first Henry of the House of Tudor. At the age of three she was betrothed to the Dauphin Charles of France, that thereby the Peace of Arras might be made secure. At seventeen she was flung into the arms of the heir to the thrones of Castile and Aragon. A widow in 1501, she was married to Duke Philibert the Fair of Savoy, only to be left a widow for the second time in 1504.

Only three reliable portraits of Philip are known to exist. The best-known is the full-length portrait in armour at Brussels, which is attributed by A. J. Wauters to the School of Mabuse. The second is a sketch in the *Recueil d'Arras*, made from a lost portrait of the Duke. Therein Philip is represented at about the age of twelve or fourteen. He can scarcely be as old as eighteen, though the presence in this series of portraits of a sketch of Johanna the Mad might at first suggest that both were

produced at the time of their marriage in 1496. The third portrait, with which the Arras sketch is closely connected, is that in the National Gallery, here reproduced in colour (Plate, p. 151). An apparently posthumous presentment and therefore of doubtful value, is included in Strigel's painting at Vienna of the Emperor Maximilian and his family. A number of so-called portraits of Philip also exist. All are closely connected stylistically with the Borghese portrait by Strigel, and upon examination they all prove to represent the future Emperor Charles V. as a boy.

The apparent age of the youthful sitters in the twin portrait in the National Gallery would suggest the year 1490, when they were twelve and ten years old, as about the date when this painting was executed. But certain of the details will not bear this out. Margaret is described thereon as daughter of the King of the Romans. And the circumstances that presumably led to its existence render it in the highest degree probable that it was painted three years or more later, either in 1493 or 1494. It is, of course, conceivable that it was inspired by paternal affection; but in any portrait that Maximilian might have had painted to dull the ache of separation from his children, this blaze of heraldry could have had no place. It was in 1491 that he first began to dally with the idea of an alliance with Spain, an alliance which the discovery in the following year of the New World, with its unimagined wealth, rendered all the more desirable, and which when consummated should make the House of Hapsburg the greatest power in the two hemispheres. Scarce had Maximilian conceived this bold notion when his pride received a staggering blow. In 1491, Charles, now King of France, enamoured of the person and broad Duchy of Anne of Brittany, repudiated his affianced bride, and married his rebellious subject, preferring to round off his own dominions rather than contract a union with the daughter of a prince whose star had been dimmed by almost uninterrupted disaster. But in 1493 Maximilian laid aside his Ducal coronet to take up the Imperial diadem of King of the Romans. Thereafter, his plans came swiftly to fruition. Nevertheless, the alliance with Spain, he was determined, must be doubly sealed. Philip, who in 1482 had inherited his mother's Burgundian possessions, should marry mad Johanna, daughter of the joint rulers of Castile and Aragon, while jilted Margaret should become the bride of John, Prince of Asturias. What could be more natural and proper in the preliminary negotiations than that Maximilian, a proud father, should send to the Spanish Sovereigns the presentments of his well-loved children? They were fair; their portraits showed it. They were well endowed with broad provinces and rich cities; their portraits showed that, too. For what are these marshalled coats but a pictorial catalogue of his children's possessions? This pomp of heraldry could never make a fond parent fonder; but it might with ease turn prospective but hesitating allies into more than willing kinsmen.

Portrait

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The Connoisseur



No. III.—CUP AND COVER, 1668-9 TOTAL HEIGHT, 7½ INCHES; DIAMETER, 5 INCHES

decoration of the body, which consists of bold burnished scrolls, rosettes and tulips. The Bishop had been Master of Peterhouse before his appointment as Bishop of Durham in 1660, and was instrumental in sending the College plate to the Royal Mint of Charles I., hence the absence of plate anterior to that period in this the oldest of the Cambridge Colleges.

A second variety of these two-handled cups, porringers or caudle cups, may be noticed in No. iii., also from the Swaythling collection. Here the burnished silver-gilt body is enclosed in a removable covering, embossed in high relief with

a shepherd and shepherdess, a dog, a goat and cupids, leaving the lip and base plain; the low cover is embossed with acanthus and laurel leaves in the characteristic style of Charles II. silversmiths' work; while the finial is a fruit enclosed in foliage. It is fitted with two solid scrolled handles ending in grotesque heads with female busts as thumbpieces, and the cup stands on three plain ball feet. The date is 1668-9, and the maker's mark is IB with a rosette between and a crescent and three pellets below, in a plain shield.

Another development of the same type of drinking vessel, also one of the rarities from the Swaythling collection, is illustrated here (No. vi). In this piece, made in 1674-5, the outer



No. IV.—PORRINGER OR CAUDLE CUP, 1660-1 HEIGHT, 6½ INCHES
DIAMETER, 8 INCHES

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Some Later English Silver



NO. II.—COVERED PORRINGER OR CAUDLE CUP, 1649
DIAMETER, 6 $\frac{1}{4}$ INCHES

TOTAL HEIGHT, 8 $\frac{1}{2}$ INCHES

Mary on her marriage with Thomas Belasyse, 2nd Viscount Fauconberg, in 1657; but, alas for tradition, the heraldry engraved upon it proved that the cup had been acquired in the lifetime of Lord Fauconberg's first wife, Mildred Saunderson.

Stamped upon Mr. Hearst's specimen of these rare twelve-sided vessels is the unknown maker's mark of a *hound sejant*, to be seen on the historic Sacramental plate of Pembroke College, Cambridge, the gift of Matthew Wren, Bishop of Ely, an *alumnus* of the College, for the "most elegant Chapel" which he had built in 1663-4 from the design of his celebrated nephew, Sir Christopher Wren. The same mark is also on the chalice at Jesus College, Cambridge.

The second Commonwealth piece is the two-handled cup and cover of a form and style first introduced about the middle of the seventeenth

century (No. i.). A few of its outstanding features may be observed. First there is the wide matted band on the body, favoured by German and Scandinavian silversmiths in the seventeenth century, as well as by English goldsmiths from the time of Charles I., through the Commonwealth and into the reign of Charles II. The wide, splayed foot, adopted from flagons and tankards of Charles I., gives the cup an appearance of solidity, while the two scrolled handles are formed of caryatid figures and terminate in grotesque birds' heads. It was made in 1655-6 and came from the sale of Lord Swaythling's heirlooms with the above-mentioned twelve-sided vessel. The cup is identical in form, in the two handles and flat cover, and in the wide splayed base, with Bishop Cosin's cup of 1657-8, by the same maker, at Peterhouse, Cambridge, but differs in the

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Silver



TOTAL HEIGHT, 8½ INCHES

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NO. V.—PORRINGER OR CAUBLE CUP, WITH COMPANION SALVER, 1663-4



NO. VI.—CUP AND COVER, 1674-5
DIAMETER, 4½ INCHES

TOTAL HEIGHT, 7½ INCHES

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The Connoisseur



No. VII.—PORRINGER OR CAUDLE CUP, 1678-9

HEIGHT, 7 $\frac{1}{2}$ INCHES; DIAMETER, 7 INCHES

embossed decoration of cupids and acanthus foliage in white silver is pierced and reveals the plain silver-gilt burnished body; the low cover is embossed with foliage and the finial is a phoenix, possibly the original owner's crest; the two solid scrolled handles are a little different from those on the previous cup, and the ball feet are smaller. The unknown maker used as his stamp the initials RC with three pellets below. These cups, in their period and embossed outer casing, recall the cup of 1669-70 in the Victoria and Albert Museum.

The more common form of caudle cup or porringer is represented in Mr. Hearst's collection by an excellent specimen of the first year of Charles II. (No. iv.). London goldsmiths of this monarch's reign were commissioned to provide great numbers of these vessels for the drinks and soft foods in vogue. They are called porringers (not to be confused with the old American silver vessel of the same name) for broth, soup, porridge and other food; and caudle cups, for the warm drink of thin gruel mixed with ale and wine, sweetened and spiced, as related in Pepys's *Diary*, where he says that he "went to bed and got a caudle made for me and slept upon it very well." That observant antiquary, Anthony à Wood, records an old and amusing custom of drinking caudle at Merton College, Oxford, on Shrove Tuesday

in 1648, when the freshmen provided the other undergraduates with a brass pot full of caudle. "Every freshman, according to seniority, was to pluck off his gowne and band and if possible to make himself look like a scoundrell. This done, they conducted each other to the high table, and there made to stand on a forme placed thereon; from whence they were to speak their speech with an audible voice to the company; which, if well done, the person that spoke it was to have a cup of cawdle and no salted drink; if indifferently, some cawdle and some salted drink; but if dull, nothing was given to him but salted drink or salt put in college beere, with tucks to boot." Merton, as may be recalled, is one of the Oxford Colleges which have in their possession some of the well-known silver caudle cups with plain gourd-shaped bodies and two small ring handles, of the same pattern as the well-known examples of 1616-7 of the Worshipful Company of Mercers, a pattern which is not to be found in any College at Cambridge.

Resuming the description of the cup acquired by Mr. Hearst from Christie's sale on May 6th, 1924 (Lot 86): it is embossed with formal tulips and other flowers, leaving a plain medallion in the centre for the contemporary shield of arms and feather mantling; a fess between three battle axes. The cover is fitted with a plain reel-shaped

Some Later English Silver



HEIGHT, 7½ INCHES; DIAMETER, 7 INCHES

handle, which also acts as a foot when the cover is used as a saucer.

The other example of these little cups in Mr. Hearst's collection is of the same form, but with different embossed decoration of a peacock and conventional flowers, and with a double human mask as a finial, the two handles being similar. Belonging to it is a large circular salver with a wide rim embossed with a lion, two birds and a unicorn. In the centre is a plain sunken depression, engraved with contemporary arms, upon which the cup with its contents was presented to the guest or member of the family; the salver is provided with a plain truncated foot, of a convenient shape and size for the servitor's hand. Both vessels are dated 1663-4 (No. v.).

Large salvers of this form and decoration were fashionable in the reign of Charles II., but nowhere can a set of four (originally six) be seen save in the Kremlin at Moscow, which was part of the noble gift of English plate from Charles II. to the Tsar Alexis of Russia in 1663. In these four salvers the decoration consists of a horse, a stag, a hound and a boar, amid tulips and other flowers, all boldly embossed.

Cups with their companion salvers of this fashion would seem to have been regarded with decreasing favour after the death of the splendour-loving second Charles.

The next and last cauldle cup or porringer to be included in this article is of the form with an almost vertical body, embossed along the lower

part with the conventional acanthus and palm leaves, first observed on English plate just before the Restoration of Charles II., and especially popular between 1675 and 1695 (No. vii.). The spiral arrangement of acanthus leaves, and the finial formed of a fruit enclosed in the same foliage, are equally popular features of these cups, which might not unsuitably be called posset cups for the drink composed of hot milk, wine and other liquor, spiced and sweetened. This identical cup, made in 1678-9, passed from the collection of Lord Braye into that of the late Colonel H. H. Mulliner, in whose book on *The Decorative Arts of England, 1660-1780*, it is illustrated (Fig. 92), and it was sold at the dispersal of that collection at Christie's in July, 1924.

An interesting drinking-cup has been chosen for illustration, not for any unusual feature in the form, but for the appropriate decoration of the vine leaves applied to the base of the plain body and to the top of the cover, which is surmounted by a bunch of grapes (No. viii.). The finely engraved mantling with the arms of Hammond, of Kent, is not its least engaging feature. It was fashioned in 1699-1700 by the prominent London goldsmith, and master of his craft, Philip Rolles—the maker of a dish and ewer for George I., formerly in the collection of the late Duke of Cumberland; of the Duke of Marlborough's great wine cistern of 1701-2, in the possession of Earl Spencer; and of the Duke of Portland's fire-dogs of 1704-5, which were exhibited at Seaford House.



NO. VIII.—CUP AND COVER, BY PHILIP ROLLES
BEARING ARMS OF HAMMOND OF KENT 1699-1700

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Labelled London Furniture

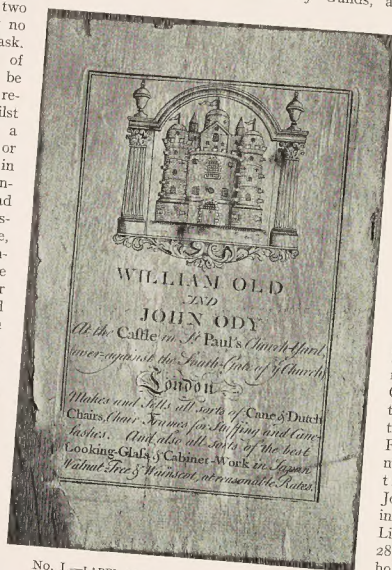
By R. W. SYMONDS

SINCE my previous article on the subject of Labelled Furniture, which appeared in the November, 1930, issue of *THE CONNOISSEUR*, I have been able through the courtesy of the readers of the magazine to obtain a number of photographs of pieces of furniture bearing the labels of their various makers. I am now illustrating these and giving briefly all the information that I have been able to collect concerning the cabinet makers in question. Unfortunately, this information is very meagre, as to find any definite facts about a person of no particular standing who lived two centuries ago is by no means an easy task. Weeks and weeks of research work may be undertaken with no result whatsoever, whilst on the other hand a piece of good fortune or a happy coincidence in the pursuit of other investigations may lead to an interesting discovery, as, for example, the mention in a contemporary newspaper of the name of a cabinet maker whose identity would otherwise have been completely lost. I feel, therefore, that by placing on record and illustrating labels bearing the names and addresses of cabinet makers, together with the pieces to which they belong, considerable assistance will be given in the search for further details concerning those particular craftsmen. This publicity

offers an opportunity to anyone reading the article, who possesses further items of information, to add his contribution to the common stock and so help to build up a more complete record of these hitherto unknown eighteenth-century cabinet makers.

In my endeavour to bring to light information about them, I have searched the London Directories, the records of the Carpenters' Company and those of the Joiners' and Upholders'. Briefly these City Guilds, as they were called, were

composed of Apprentices, Freemen and Liverymen. Only the Liverymen took any part in the government of the Company; the others did not even attend the meetings, and consequently their names would not necessarily be mentioned in the proceedings recorded in the minutes, unless they were summoned for some misdemeanour. It follows, therefore, that those members of the Guilds who did not reach the dignity of the Livery are far more rarely mentioned in the Company records than those who did. To show the preponderance of Freemen over Liverymen, it is recorded in the annals of the Joiners' Company that in the year 1724 the Liverymen numbered 286, the Freemen householders 2,146, and the Freemen Journeymen 2,935.

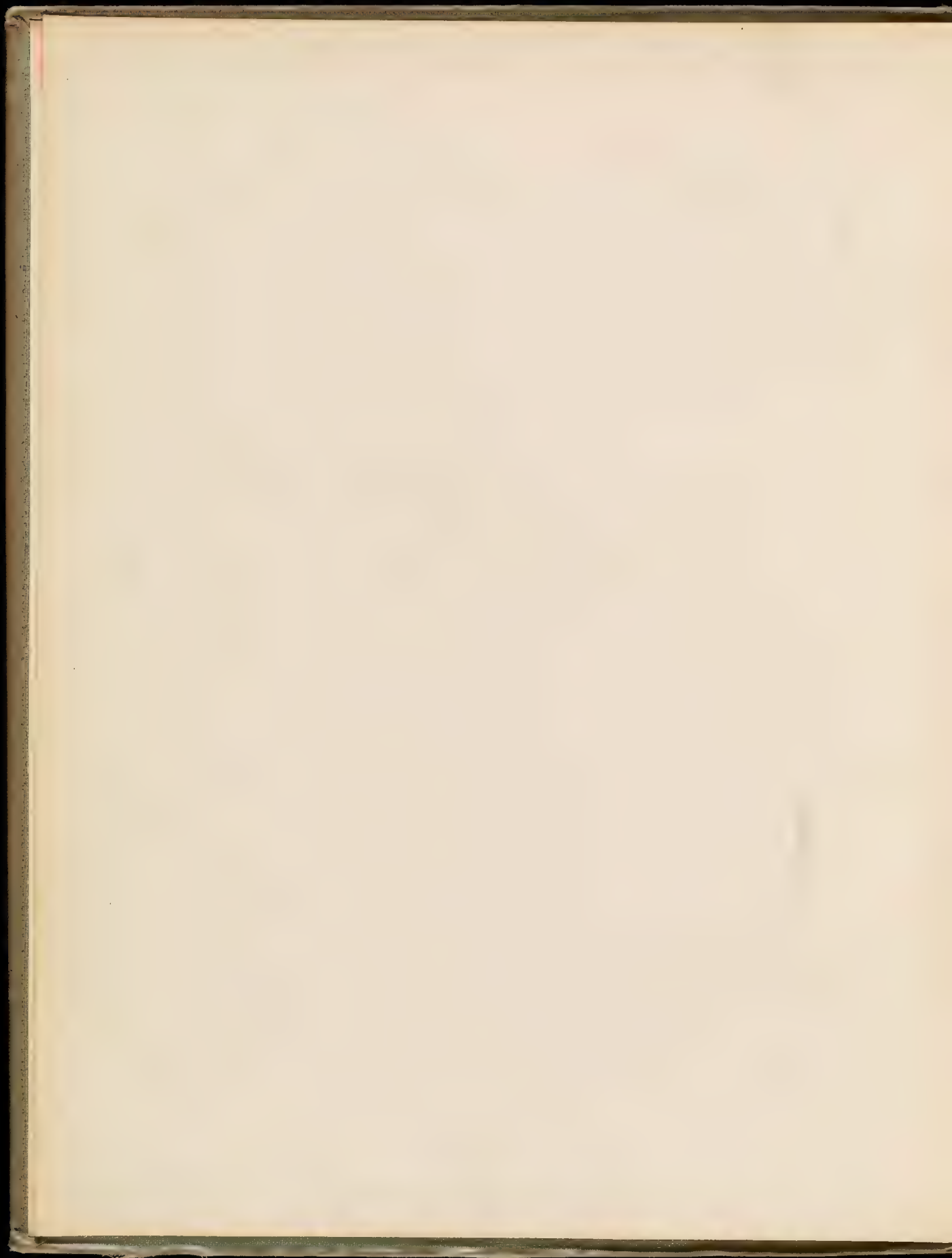


NO. I.—LABEL OF WILLIAM OLD AND JOHN ODY ON WRITING CABINET OPPOSITE



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A CATALOGUE OF THE UNIQUE LOAN COLLECTION
EXHIBITED IN 1902 AT ST. JAMES'S COURT, LONDON, IN
AID OF THE CHILDREN'S HOSPITAL, GT. ORMOND STREET

SUPPLEMENTED BY

SOME FURTHER FINE SPECIMENS FROM THE COLLECTIONS OF THE
DUKES OF DEVONSHIRE AND RUTLAND, EARL COWPER, AND OTHERS

Edited, with Historical and Descriptive Notes upon the objects
illustrated, including references to further similar examples in
the country, and Essays on some periods of the Silversmith's Art

BY

J. STARKIE GARDNER, F.S.A.

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PREFACE

HE thanks of all lovers of old silver-work are due to Mrs. Adair, Mrs. Burns, and Mrs. L. V. Harcourt, but for whose energy and liberality the present volume could not have been produced. It illustrates a collection of plate exhibited to the public at St. James's Court, Buckingham Gate, during July, 1902. The collection was brought together in aid of a charity dear to our King; and the invitations to lend were often responded to at great inconvenience, but with a heartiness almost unprecedented. To Lt.-Colonel Lyons, and Mr. Percy Macquoid, also Messrs. Garrard and Messrs. Carrington, and especially to Mr. Lionel Crichton, of Messrs. Crichton Bros., thanks are due for the valuable assistance they rendered. The result of the combined work of these ladies and experts was to bring together a collection superior in several important respects to any hitherto seen.

The present work may be regarded as supplementary to that published by the Burlington Fine Arts Club two years ago, which helped so much to induce an appreciation of old English silver. The objects shown in the Burlington Club volume were, it will be remembered, confined to silver-work earlier than the eighteenth century, while in this the illustration of the silversmith's art extends from the sixteenth century almost to the beginning of the reign of her late Majesty Queen Victoria. Again, the previous collection was contributed largely by colleges and corporations, and especially by collectors who were members of the Club; that now illustrated was, on the contrary, almost entirely contributed from the plate-chests of the English aristocracy.

Chief in respect of the number and beauty of the specimens it included, was the collection made by Herr Gutmann of Berlin and now the property of Mr. Pierpont Morgan, which was then seen in England for the first time. It comprises a large number of *chefs-d'œuvre* of the Renaissance, produced principally in Augsburg and Nuremberg, the value of most of the pieces being reckoned in thousands. Almost every known type of German silver-work is represented, many examples being unique or of the utmost rarity, and especially interesting as showing the extraordinary influence of German silversmiths on those of London in the sixteenth and early seventeenth centuries.

Among the most valuable objects illustrated are the Diana on a stag, which, filled with liqueur, travelled about the table by means of clockwork concealed in the plinth; the large tun, the nautilus shell converted into a snail guided by an enamelled Nubian, and the equestrian cavalier cup, are also especially noteworthy.

Next in importance as a private collection was that of Sir Samuel Montagu, especially rich in the work of Paul Lamerie, a very celebrated smith of French extraction who settled in England early in the eighteenth century.

Unequalled in magnificence as to grandeur and size were the contributions of the Duke of Portland, whose colossal wine-cooler is large enough for a bath. The enormous salvers with the arms of the Earl of Oxford and Mortimer, the massive gilt pilgrim bottles with the same arms, the great scent jars of Charles II.'s time, like those preserved at Knole, were scarcely less striking objects. Of different interest was the chalice from which Charles I. took his last Communion.

The extraordinary wine-cisterns lent by the Dukes of Rutland and Newcastle, the huge pair of embossed beakers and the incense burner of the time of Charles II. are in every respect unique, and, from their vast proportions, attracted unusual attention. Lord Middleton's flagons and cups are also of matchless quality, while the unique porringer of Lord Winchester, and the great sweetmeat-box of Sir Charles Welby, would each fetch thousands of pounds in the present temper of collectors. Among the enormous Monteiths was one lent by Lord Burton, while two massive equestrian groups were contributed by the Duke of Abercorn.

In the two central cases of the Jewel Room were smaller, but even more precious, gems of the goldsmith's art. In one of these was the small Tudor cup recently sold at Christie's for the surprising sum of £4,100. Among the illustrations it finds its peers in the even earlier Tudor cup lent by Sir S. Montagu, and in the mazers. With these may be mentioned the unique St. Nicholas spoon of 1528, and another of rock-crystal, also a fourteenth or early fifteenth-century drinking-horn, most elaborately mounted in goldsmith's work of architectural design. Many specimens of English Elizabethan plate will also be found of the greatest interest to the collector and artist, several being of earlier date than the examples shown in the Burlington Fine Arts Catalogue. Equally noteworthy are the magnificent Italian rock-crystal and enamel candlesticks lent by Mr. Leopold de Rothschild. There were also exhibited the exquisite ewer and rose-water dish of the time of Queen Mary, belonging to Lord Newton (probably worth at least £10,000), and parts of a nearly contemporary regalia lent by the Earl of Ancaster. Of almost historic interest is the sumptuous toilet service believed to have been presented by Charles II. to the beautiful Miss Stewart, who was married clandestinely to the Duke of Richmond; also the clock, mounted in silver, made by the celebrated Tompion for William III., and exhibited by Lord Mostyn. In two of the cases were collected the finest examples of the

plate designed by Flaxman and his contemporaries, and lent by the Dukes of Rutland and Newcastle, Mr. J. E. Taylor and Lady Du Cane. In addition to these were cases of antique plate exhibited by Messrs. Garrard, Messrs. Carrington, Messrs. Lambert, Messrs. Crichton, and other celebrated goldsmiths.

To enhance the interest of the present work, illustrations and descriptions of fine examples from the strong-rooms of the Dukes of Devonshire and Rutland and Earl Cowper, which could not be exhibited, have been added. These include the toilet service made for Princess Mary on her betrothal to the Prince of Orange; a gold ewer and rose-water dish; the tray made for William III., reproducing the great seal of Ireland; and the matchless ewer and dish attributed to Cellini, and brought from Italy by the third Earl Cowper. The Duke of Rutland has contributed his ewer and dish of agate with silver-gilt mounts, probably the finest specimen of English silver-work extant; and Miss Cockerell has most kindly permitted an almost unknown possession of Pepys, a silver-gilt covered porringer, to be reproduced.

Plate, unlike other objects of art, is brought into daily contact with its possessor; even the most sumptuously worked flagon or cup being primarily designed to minister to a daily want. Though often making a grand display, and in early days demonstrating the owner's wealth, plate has always ranked with household necessities. Hence it has usually been stored away in strong rooms and chests, and only so much as may actually have been required for use has seen the light; and the rest, obsolete and forgotten, it may be, and rarely seen by its owner, has perhaps never been examined by an expert or connoisseur. The extraordinary appreciation of old silver recently witnessed has brought to light much of this, and made us aware of the fact that a scarcely suspected wealth of interesting silver-work still remains in the possession of the British nobility and gentry. Even very modest households are frequently found to possess a highly treasured piece or two of ancestral plate, and it is chiefly from such sources that the unsuspected treasures, which realize such surprising sums, reach the hands of auctioneers and dealers. Perhaps, if strictly judged, either from the standpoint of beauty, workmanship, intrinsic value, or even relative rarity, the prices paid would hardly seem justified. Yet history is only repeating itself; a similar taste for antique silver prevailed in Rome nearly two thousand years ago, when the elder Pliny lamented that "nowadays we only value wrought silver for its age, and reckon its merit established when the chasing is so worn that the very design can no longer be made out." No doubt the silver so eagerly sought was that of the fine period of Greek art, the age of Pericles, and specimens that had been possessed by celebrities bore a greatly enhanced value. The names of famous craftsmen, and their principal works, were well known, and forgeries were as rife then as to-day. The enormous prices we have recently seen realized for Tudor silver were more than paralleled then. About £10,500 of our money was paid for a pair of cups by Zopyros, representing the Areiopagos and trial of Orestes, while the small cup by Pytheas sold for £175

per ounce. None of these ancient treasures now exist, but fortunately not even the civil war, so destructive to plate-chests—which were freely placed at the disposal of the favoured faction, or confiscated by the opposing one—was powerful enough to effect in our land a complete annihilation of works in the precious metals. In those that remain are reflected not only the progressive changes in the habits and customs of society, but the measure of prosperity of the country, its foreign alliances, dynastic changes, and the changing currents of its trade.

J. STARKIE GARDNER.

LONDON, *November*, 1903.

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HISTORICAL & DESCRIPTIVE NOTES

OLD SILVER-WORK

CHIEFLY ENGLISH

HISTORICAL & DESCRIPTIVE NOTES

SECTION I. GERMAN & OTHER FOREIGN WORK

DRINKING VESSELS



NOWHERE can the developments of the gold- and silversmiths' crafts be illustrated so perfectly as in Germany. The vast extent of territory, the wealth and importance of the numerous cities it contained, and its subdivision into so many independent principalities, have combined to preserve its treasures in gold and silver from the almost total annihilation witnessed during the civil wars and religious troubles in France and England, while even in Spain and Italy domestic plate of a century or so ago is relatively rare. Great and comprehensive collections of German plate exist, on the other hand, in state and municipal museums as well as in private hands, and the amateur, if judicious, can still acquire examples of many of the characteristic types. Until Baron Ferdinand de Rothschild bequeathed his magnificent collection to the British Museum, England possessed no adequate representation of fine German goldsmiths' work, readily accessible to the public, though in the Royal collection, and among the possessions of the Rothschild family and others, several exceptionally beautiful pieces are to be seen. The great collection recently purchased in Berlin by Mr. Pierpont Morgan, a large proportion of which is illustrated in these pages, is a welcome addition to our means of estimating the position of German craftsmanship relative to that of the rest of Europe during the later mediaeval and Renaissance periods.

The designs and principal details of the finer pieces of German goldsmiths' work were, until late mediaeval times, almost wholly borrowed from architectural forms and enrichments. But though bound by taste, by that of their ecclesiastical patrons more especially, and by ancient tradition, to principles not adapted to bring out the best properties of the precious metals, the workers undoubtedly aspired to greater freedom, and nothing would appear to afford better models than natural organic forms. Recourse by an inland people to growing plants, with all their rich

variety of fruits, flowers, and foliage, would be irresistible. This desire becomes everywhere increasingly apparent as the days of Gothic design were drawing to their close. Veneration for that time-honoured emblem of the Church, no less perhaps than its convivial associations, had rendered the vine for a long period the favoured basis for floral design; but later mediaeval German mysticism, with its romantic ideals and legends, required symbols of deeper and more poetic significance. One which appealed to chivalry and the religious sentiment was the holy milk-thistle, the venation of which had become white through the spilling upon its leaves of a drop of the Virgin's milk. Its shredded and crisply-curling leaves, which are present in nearly every article of German goldsmiths' work of the fifteenth century, were treated in a highly conventionalized manner, as in architecture, and much as the vine had been. The forms of the late Gothic standing cups and covers, with their characteristic bossings, were perhaps inspired by the imbricated calyces of the same flower. The singular fact that every part of these that might be derivable from the floral organs is gilt, while the foliage is always left silver, would seem to imply an intention to distinguish between them.

The Reformation, which somewhat preceded the Renaissance in Germany, limited the use of ecclesiastical plate, and with it banished the traditional architectural design, thus opening the way for the infinite variety of form which plate soon afterwards assumed. The rivalry between the two great centres of production, Augsburg and Nuremberg, as well as of many other important towns in Germany with guilds and the privileges of assay, insured progress, while fresh ideas were constantly imported by artists who had visited or been domiciled in Italy, Spain, France, and England. Thus were introduced processes as alien to German art as filigree, niello, and the Italian incised enamel; and the incorporation of nacreous shells, plaques of mother-o'-pearl, cameos, and carved ivories with goldsmiths' work. Their designs comprised classical medallions, swags and garlands, cartouches, and graceful statuettes of the classic gods and goddesses, which were combined in purely German forms of drinking-cups; while ewers, tazze, etc., sometimes conform so entirely to the Italian spirit that for years several have been accepted as the masterpieces of Cellini. These new departures in the craft of the goldsmith continued to develop, while untrammelled, with the utmost vigour, parting with none of their characteristics for over two centuries. But with the close of the seventeenth century a new era was induced by an unrestrained admiration of French manners and art, which led princely and noble patrons to impose upon German craftsmen the mannerism of the French rococo, a style so foreign that it could but degenerate in their hands into exaggerated extravagance.

Contrasted with what remains of the goldsmiths' work of other countries of Europe, the domestic work of Germany, chiefly represented by drinking vessels, often appears bizarre and crude, if not coarse, in conception and execution. It must be remembered, however, that even modest households in the rich trading cities of Germany possessed their festal cups of welcome,

which formed the most usual present for all occasions, and made a brave display on the buffet. When the more magnificent examples, made by noted craftsmen for great princes, are examined, it becomes apparent that the goldsmiths' art of Germany yielded to none in skill and refinement, and their merit was so far recognized that to whatever country they penetrated, the art and craft of the goldsmiths became sensibly affected by them.

DRINKING HORNS

PLATE I.

Horns may have been used as drinking vessels in very early stages of civilization, only to be discarded when metal and pottery came into use. Bacchus is described as quaffing from a horn, and the form of cup called a Rhyton recalls a time when they were generally used by the Greeks and probably mounted in silver. Xenophon's forces met with vessels of horn in Paphlagonia. Caesar observed, in his Commentaries, that the Germans drank, at their most sumptuous entertainments, from the horns of the Urus or Bison tipped with silver. The Sagas abound with references to horns as drinking vessels, and the Bayeux tapestry represents the guests seated with Harold as drinking from horns mounted in gold or silver. When, little more than a year later, Easter was kept at Fécamp, the King of France was especially struck with the sumptuous apparel of the English and the beauty of their gold and silver plate, particularly the horns mounted in gold at both extremities. They remained popular drinking vessels in England throughout the twelfth and thirteenth centuries. It was an especial matter for congratulation that, when Croyland was burnt in 1091, the horn and cup of Wichtlaf were saved.

Of the few actual specimens preserved in this country, those possessed by Queen's College, Oxford, and Corpus Christi, Cambridge, and the plainer one of Christ's Hospital, date from the first half of the fourteenth century. In Germany several drinking horns have owed their preservation to having passed into ecclesiastical hands, when they have been used as reliquaries, as in the churches of St. Servais at Maestricht and St. Severin at Cologne. Denmark, Sweden, and Norway, each possess German specimens, carved and mounted in honour of the three kings of Cologne, to all of which similar legends are attached, importing that at some remote date they had been snatched from the fairies. Among the finest existing examples, all of them mounted, towards the end of the fifteenth century, are one enhanced with niello and enamel in the magnificent treasury of Gran Cathedral in Hungary, an extraordinary specimen figured by Havard in his "*Histoire de l'Orfèvrerie Française*," environed and surmounted by a group of towers and pinnacles, the Oldenburg horn, and one in Berlin, mounted as a whale carried on a triton.

It does not appear that any horns were used for drinking purposes either by the Latin or Celtic races, and such specimens as have found their way into Italian or French collections

are probably of German or English origin. Horns must, however, have been used almost universally for their musical and sonorous properties, and in much later days as receptacles for gunpowder and snuff. Tenure by cornage is a very ancient custom, the Pusey horn given by Canute still representing the estate. The Normans maintained the custom and habitually transferred estates without writing or charter, and merely by the sword, helmet, horn or cup of the owner. Some of the tenure horns were of ivory, like the Bruce horn of the time of Edward III., and the one at Ford Hall, with the seals of John of Gaunt still attached. The mounts of the Bruce horn are English work exquisitely enamelled. These oliphants, as horns of ivory were called, were splendidly mounted, like that still preserved at Lüneberg, dated 1486, and supported by turrets and buttresses borne by elephants.

The use of horns for drinking purposes must have continued with us until a late period. In "*Hernianae*," published early in the eighteenth century, it is remarked that "the ancients in their carowings used horns (as mad Toms do now) in stead of cups: and thence to powre out, or to mingle wine, is called *ceraisi*, of *Ceras*, an horne."

The horn represented on PLATE I. is in the usual way of drinking vessels, inverted, the wide end uppermost. The mounts, of silver gilt, consist of a low support near the point, and two elevated pinnaced buttresses, minutely reproducing German architectural details of the fourteenth century. The buttresses are united by a low arch under an open parapet, with trefoil cresting, and support the horn by means of a geometrically pierced band with trefoil fret, connected by a similar band with the lip. The low support is attached by a band of the same work, and takes the form of a conical pedestal on a lobed foot with trefoil fret. All the mounts are hinged so that the horn can be detached. The lower extremity terminates in a rude dragon's head, characteristic of early fourteenth-century work, while the lip is formed of a wide band embossed with vine. The cover, a depressed dome, is engraved with a scale pattern and bordered by an applied trefoil fret, surmounted by a richly foliated architectural finial as knob. Inside is a disc with arms quartered in bright red and blue opaque enamel. The mark, repeated on the cover, lip, and foot, is a gothic **D** under a rude crown like an inverted E, on a plain shield.

CUPS, ETC., IN FORM OF SHIPS

PLATE II.

Models of ships in the precious metals have been appreciated from the earliest times, and are still favourite objects for reproduction among the semi-barbarous maritime peoples of the far East and Southern seas. A complete model of a trireme of precious metals was presented by the Athenians as a votive offering, and among the many forms of Greek cups one of a boat shape was known as *scaphia*. The practice, if it ever fell into disuse, was revived in mediaeval times,

for Joinville relates that, when returning to France, the Queen of St. Louis vowed she would present at the shrine of St. Nicholas a ship with figures of the king, herself, her three children, with the sailors, mast and steerage, all of silver, and the ropes of silver wire. Among such votive ships still existing in France are the reliquary of St. Ursula in Rheims Cathedral, late fifteenth century, and the one fashioned from a nautilus shell in St. Nicholas-du-Port. In the Cathedral of Chartres is a boat-shaped vessel of the sixteenth century, for incense, similarly fashioned, and they are also found as ciboria.

The *Nef*, a poetic abbreviation for *navire*, used for every kind of craft, and still preserved in the word *nauffrage*, was the name attached to the richly-worked vessels placed in front of royal and other great personages at feasts, containing the knife, fork and spoon, assay cup, poison tests, and condiment boxes to be used at table. Their elegant shapes led goldsmiths to use them as models throughout a period of almost eight centuries. The ancient ones were the most magnificent, and the model of a ship was selected whenever presents had to pass on great occasions from corporations to their sovereigns. As time went on the use of nefs increased among princes and prelates to such an extent that, on the marriage of Charles the Bold with Margaret of York, thirty nefs bearing the Burgundian arms were set before the great vassal seigneurs of that powerful house. Under Louis XIV. the nef, though still treated with extraordinary ceremony, gradually degenerated into a mere covered bowl. The great ceremonial salts also occasionally took the form of ships in mediæval times.

No English specimen exists. In the Cluny Museum is one ascribed to Charles V., an exact reproduction of the vessel of the period with numerous figures, and there is another very fine one with three masts in the Nuremberg Museum. One with two masts and two tiers of guns, measuring 26 inches in height, was exhibited by Baron Lionel de Rothschild in 1862, and an even larger one, 32½ inches high, elaborately embossed and with a numerous crew, by Captain Leyland. A superb specimen in form of a galley, contributed by Colonel Malcolm, is described and illustrated in the Silver Exhibition Catalogue of the Burlington Fine Arts Club. The late Duke of Edinburgh possessed a considerable collection of nefs, etc., in form of ships.

Models of single-masted ships, in silver gilt, on high stems and feet, rather coarsely embossed with sea attributes amidst waves, are far from rare in collections made in Germany. They were produced at Augsburg and Nuremberg in the seventeenth and eighteenth centuries, and bear a strong resemblance to each other. Their chief interest centres in the carefully-modelled figures of navigators and combatants seen on the decks and rigging. Three Augsburg specimens are in the Pierpont Morgan Collection, of which two are figured on PLATE III., and described in the catalogue under Case A, Nos. 1, 4, and 5.

Of the illustrations, PLATE II., Fig. 1, represents the model of a ship, gilt, on a high stem and foot, fashioned like a dolphin, with water pouring from the mouth. The foot is embossed

with a representation of a stream, the banks formed of rocks and reeds, with shells, among them a water vole. The hull is embossed with tritons and sea-horses amidst waves. The single mast is without support except the ratlins, which two of the crew are ascending towards a crow's-nest. The square sail is fluted and engraved "*Georg. Cristoph Neymer Schuiff Meister Von Regensspürg P.B.N. 1744.*" A curious mound at the stern bears, like the mast-head, a forked pennon with a star. A crew of seven is variously occupied, and eight guns peer from the portholes. The work is by Solomon Dreyer of Augsburg, who flourished from 1740 to 1762.

Fig. 2 shows a somewhat earlier specimen, also single-masted, and more perfectly rigged with square mainsail and topsail, crow's-nest, a ball, and pennon. On the quarter-deck are several musketeers and pikemen with two cannon. The entire hull is embossed with waves and dolphin-like monsters with elongated snouts. A scrolled and bracketed female term forms a small handle in place of the rudder, and other scrolls protect the taffarel. The stem is high, and of slender trumpet shape, with delicate scrolled brackets, beaded collar, and shredded leaves. The foot is domed, and embossed like the hull.

A large three-masted ship, gilt, and comprising a clock, made about 1581 by Hans Schlott of Augsburg, forms part of the Octavius Morgan bequest to the British Museum.

DRINKING CUPS FASHIONED FROM OSTRICH EGGS AND PALM NUTS

PLATE III.

The egg of the ostrich and the nut of the cocoa palm were rare exotic productions from beyond seas in Gothic times, whose smooth ovate forms and capacious size irresistibly suggested their conversion into drinking cups. The ostrich egg especially, from its relatively large bulk contrasted with that of any known bird, excited wonder, and down to late mediaeval times was popularly believed to be the egg of the fabulous griffin. Mention of it under this name frequently occurs in inventories prior to the fifteenth century. The history of a cup preserved at Corpus Christi College, Cambridge, carries it back to the fourteenth century, and another at Exeter College is dated 1410. In the case of the Goodrich cup (the Franks bequest to the British Museum), 1563, the present plain silver bowl appears to have replaced an original made from an ostrich egg. A superb sixteenth-century English specimen belonging to Sir Samuel Montagu is illustrated in the Silver Catalogue of the Burlington Fine Arts Club. Splendid examples are in the Rothschild bequest to the British Museum, the finest of them dated 1554; and in the Victoria and Albert Museum, including a reproduction of one in the Kremlin.

An even more favoured drinking cup was made from the hard shell of the cocoa-nut, which in early days was by no means the familiar object it has since become. Drinking cups of wood were in everyday use, and the hard shell provided a ready fashioned bowl with all the admired

colouring and qualities sought in the mazer bowl. Owing perhaps to the relatively small intrinsic value of the mounts and the indestructible properties of the nut, an unusual number of specimens have survived in England. They are frequently mentioned in inventories of the thirteenth and fourteenth centuries. Fifteenth-century specimens are preserved at Oriel and New Colleges, Oxford, the latter owning another dated 1584. Sixteenth-century specimens are at Exeter and Queen's Colleges, Oxford, and Corpus Christi, Cambridge; and the Ironmongers' Company possess one of 1500, the Vintners one of 1578, and the Armourers one of 1579. The Saddlers' Company own a seventeenth-century specimen, and the Dunn-Gardner Collection included one with a handle of sixteenth- or early seventeenth-century date. There is also an English specimen dated 1576 in the Victoria and Albert Museum.

German specimens are still more abundant, and even in the loan collection of 1862 there were exhibited four of the sixteenth and seven of the seventeenth century, nearly all of them elaborately carved. Chief among these was one belonging to the Rothschilds, carved with the Rape of the Sabines, richly chased on a high stem, and surmounted by a statuette of a Roman warrior carrying off a Sabine woman, with Regensburg mark and I.C. Another, carved in two panels with Bacchus and Ceres, has the foot embossed with scenes from the chase, while the cover has birds and fruit and a statuette of Venus and Cupid. This is inscribed "Johan Van Merlin fecit 1599." Two of about the same date are plain and mounted with vertical straps of chased work, while Lord Willoughby de Eresby possessed one carved with armorial bearings. There are two in the Rothschild bequest in the British Museum.

The shape of the nut varies considerably according to locality and station. The finely carved specimen illustrated on *PLATE III.* is fashioned from an almost spherical example, probably from the East Indies. It is by Hans Priester of Augsburg, 1640, and belongs to Mr. Pierpont Morgan. The carving, in low relief, consists of circular medallions in cartouche frames, surrounded by foliage and birds, with inscriptions above. The nut is held by finely embossed straps with masks and garlands, and is hinged; the lip is deep and widening upwards, and finely engraved with a band of foliated scrolls and an inscription. The slightly domed cover is embossed and surmounted by a turned pedestal and knob, and the stem is balustered with a vase-shaped knop and bracketed handles, embossed, like the high foot, with masks, fruit, etc. One, forming a ewer (the Aston tankard), dated 1609, part of the Franks bequest, and another forming a flask, of the Rothschild bequest, are in the British Museum.

CUPS MADE FROM THE NAUTILUS AND OTHER NACREOUS SHELLS

PLATES IV., V. AND XXV.

The exquisite lines and radiant colours of the shell of the pearly nautilus possessed irresistible attractions for the Renaissance goldsmiths, notwithstanding that it is brittle and ill adapted for use as a drinking vessel. It is commonly supported on a high stem, formed as a dolphin, or figure of Neptune, and surmounted by some much smaller statuettes. The finest were made in Nuremberg, none excelling that produced, towards 1582, by a masterful craftsman, Nicholas Schmidt, which is now in the Royal Collection at Windsor, and is described in the catalogue of the Silver Exhibition held at the Burlington Fine Arts Club. This artist is well represented in the Green Vaults of Dresden by works in which mother-o'-pearl is conspicuous. A superbly mounted nautilus, dated 1570, is in the Berlin Museum, and another, supported by a satyr and surmounted by a leopard, in the Green Vaults, is by Bernhard Quippe, of Berlin, about 1700. Among our own national treasures, three are in the British Museum, one bearing the Antwerp mark of 1581, bequeathed by Baron Ferdinand de Rothschild; and in the Victoria and Albert Museum is one with the Utrecht mark of about 1580. There are many others in England, Mr. Leopold de Rothschild possessing two of early seventeenth-century date, one engraved with arabesques, and another, of Augsburg work, supported by a merman and surmounted by statuettes and branches of coral. In 1862 Mr. Howard, of Corby, exhibited one supported by a kneeling figure on three wyverns, with a serpent handle and figure of Pan (date about 1580), and Mr. Falcke showed one mounted in Nuremberg, of about 1620.

No complete examples of English work remain. In the "Exposition Retrospective," Paris, 1900, was a votive ship from the cathedral of Chartres. The hull is formed of a nautilus shell, with mast and crew, and a boat (for incense), the whole being mounted on a high stem. The outlines of crystal and agate cups seem frequently to have been suggested by the curves of the nautilus.

On PLATE IV. (Fig. 1), is represented a shell entirely nacreous and stripped of epidermis, with silver gilt mounts. The aperture is closed by a flat lid hinged to a plate, secured to the umbilicus by rosettes and to the aperture by a broad lip, finely engraved and with fretted outline. This lip is attached to the stem by four hinged straps; that in front bearing a large embossed mask of a satyr, those at the sides having cast female terms with lions' heads on the pedestals, and supporting Ionic capitals with fluted entablatures, while the back strap takes the form of a large sea-centipede. Surmounting the shell is a whale with long crested dorsal fin, bestridden by Neptune, while out of his formidable mouth Jonah is in the act of escaping. The stem is vase-shaped, with four monster term scrolled handles, resting on a rayed disc over a low domed foot

embossed with sea monsters, upon a base with two ovolo borders. The only distinct mark is a scallop shell. The work is of the seventeenth century. In the second specimen (Fig. 2), the shell is deprived of epidermis and engraved, with the front of the first whorl partially removed, and is held to the stem by straps, fretted in a scallop pattern and hinged in the usual way. It is surmounted by a nude figure of a bearded man, holding a dolphin by both arms on a pedestal of scrolls gilt, and shredded leaves ungilt. The stem is a boldly modelled dolphin on a high base, embossed with water above and acanthus leaves below, and enriched with four bracketed scrolls. Its interest lies in the masterly quality of the signed engravings of "Peace" and "War," by the Dutch engraver, C. Bellekin. On one side is a pastoral scene with women and children, and on the other a combat of horsemen with pistols. A peculiarity of this artist's work is the skilful manner in which the front of the whorl is carved and pierced into an heraldic helmet with the barred visor closed. In this case there is an added engraving of a helmet and blank shield above. In the umbilicus are two applied female heads carved in full relief out of conch shell.

A far finer example, engraved with the "Triumph of Neptune and Amphitrite," formed one of the principal objects in the Fonthill collection, and is now the property of Mr. Merthyr Guest. Another, supported on a cupid and engraved with nymphs bathing, was sold a few years since at Hamburg for 2,535 marks. The example figured bears the Augsburg mark.

ON PLATE XXV. is the third of Mr. Morgan's nautilus cups. The shell is stripped of its epidermis and the front of the whorl removed as in the last examples, to give space for a helmet, but is less finely carved than in those by Bellekin. It has a flat cover, slightly raised from the aperture, decorated inside with a pearl rosette studded with garnet and turquoise. It is secured by a fretted band and hinged straps finely embossed with terminal figures. On the cover is a dolphin, issuing from the mouth of which is the half ejected prostrate Jonah. Upon a pedestal on the apex stands a rampant lion holding a sword. The stem is formed by a Neptune seated on silver filigree, on a high base, embossed with marine subjects, and embellished with some of the very singular applied frogs, lizards, etc., naturally treated and coloured, which are so persistently associated with the best German Renaissance goldsmith's work.

A nautilus shell mounted in an exceptional manner, is reproduced on PLATE V. It is partly stripped of its epidermis, the front, or body chamber, being nacreous, while the rest of the whorl is cut into wavy bands, the yellow epidermis and underlying nacreous layer alternating. It is mounted with the aperture downwards, and represents the shell of a bold and finely modelled and gilt snail. It is surmounted by a small figure of a Nubian, enamelled in black with dull red and green loin cloth, who holds in one hand a bow, and with the other guides the snail by cords passed round the horns. The figure is attached to the base by a scrolled, beaded and chased strap in front, and scalloped frets down the sides, all hinged. It was possibly used as a drinking cup, to which purpose it is ill adapted, but the conceit is unusual but happy, and the colouring most

harmonious. The snail was much favoured by German artists, and all can recall the famous shrine of St. Sebaldus, by Peter Vischer, reposing on snails of precisely similar modelling.

In the Kremlin, part of a nautilus shell is used to form the body of an ostrich, and they are frequently mounted for different purposes, as caskets, incense boats, ships, etc.

The nacreous part of shells, as mother-o'-pearl, was frequently used by the Renaissance and later goldsmiths, and fashioned into fruit dishes, cups, caskets, ewers, etc. Two ewers, six fruit dishes, three cups, a "standish," and a little trunk of mother-o'-pearl, some mounted in gold with rubies, sapphires, pearls and diamonds, were comprised in the Treasury of Charles I., destroyed in 1649. Mr. Leopold de Rothschild has a model of a partridge, of which all the feathers are mother-o'-pearl, perhaps, like the work in the Green Vaults, by Nicholas Schmidt, who rarely used a mark. The more strongly turbinated, and no less iridescent *Trochus* shell is also frequently mounted as a cup. There is a superb example, supported by a triton on a dolphin, in the Esterhazy collection, and another, equally fine, in the Kremlin. There are three in the Victoria and Albert Museum, and two comprised in Mr. Pierpont Morgan's collection are described in the Catalogue under Nos. 33 and 34 in Case B.

CUPS OF CRYSTAL AND AGATE

PLATE VI.

Of the rich and varied materials from which drinking cups were fashioned, the most valued were undoubtedly the semi-precious stones. Of these, rock-crystal, a detector of poison, was one of the most prized and important. Pure crystals of quartz of sufficient size, and without flaws, were always rare and hard to obtain, and the labour of carving so refractory a substance into drinking vessels is arduous and protracted. The large number of specimens in the possession of great personages, as disclosed in inventories, is therefore truly surprising.

The ancient civilizations made little use of rock-crystal, and important specimens anterior in date to the twelfth century are rare. One of the finest in existence is probably the decanter-shaped and handled flask in the Victoria and Albert Museum, carved with twelfth century scroll-work and foliage. Shallow vessels are produced with less labour than deep flask-like forms, but the dimensions of the crystal dictate the form the finished work shall take. Objects in rock-crystal—cups, goblets, hanaps, nefs and caskets—occur in the inventories of the fourteenth and fifteenth centuries. They become more abundant in the sixteenth century, the inventory of Margaret of Austria, 1524, comprising 103 items of rock-crystal. The royal treasure of Charles V. contained over 100 vessels, 47 cups, 8 candlesticks and as many salts, 3 "hanspotts," 3 "spout potts," 3 "potts and covers," a dozen ewers, a bowl, and a flagon, each valued at £120, a can, a "tunn," 6 wine glasses, a shell, an oval dish, a fruit dish, etc. The inventory of the

"meubles de la couronne" of Louis XIV., 1673, enumerates no less than 394 objects in rock-crystal. It is difficult to account for the disappearance of certainly the majority of these, the material being in itself imperishable, always sought after, and, unlike the metal mounts, of little intrinsic value if broken up. The colourless variety of rock-crystal is found chiefly in the Alps, from Dauphiné to Tyrol, and in Hungary. It may be useful to note, that until nearly the close of the fifteenth century no glass imitation of rock-crystal had been produced. Venice commenced to export a glass which imitated it, via Florence; the French manufactured similar glass in 1508, and soon afterwards an even superior quality was made in England.

On PLATE VI., Fig. 1, a specimen is given belonging to Mr. Pierpont Morgan, which takes the form of a pecten or deep scallop shell, carved in wide flutes or lobes. It stands upon a dolphin stem, on a high foot, embossed with a border of fruit and foliated scrolls, and with a scrolled and winged female term as handle. A fine crystal goblet, French, $8\frac{1}{2}$ inches high, is described in the catalogue, Case A, No. 19. A ewer of smoky quartz is figured on PLATE XXVII. An enormous quantity of vessels in rock-crystal, some of early date, are preserved in the Treasury of St. Mark's, Venice; and the Ferdinand Rothschild bequest to the British Museum is also especially rich in works of this material. "Lord Burleigh's crystal cup," also in the British Museum, is a flagon of rock-crystal dating from 1580.

Agate, with its rich and varied colouring, appears to have been more esteemed than crystal, in antiquity, perhaps because it can be found in workable boulders without mining. Jasper, chalcedony, carnelian, moss agate, and heliotrope, all forms of quartz, are the principal varieties. They are mottled, banded, flecked, and of all shades of colour. The forms of the vessels fashioned from them are dictated chiefly by the size of the boulder or pebble. They are met with in inventories of all ages, and were mounted in the same manner as rock-crystal. Charles I. owned 19 cups, 7 salts, a ewer, fruit dish, a "pottinger and cover," and 2 "tunn bottles"; besides 2 of the same and a cup of jasper, and 3 "Elitropian cupps." The specimen belonging to Mr. Pierpont Morgan (PLATE VI., Fig. 2), is boat shaped, supported on the head of a triton with raised arms, holding a couple of shells. This is on a foot embossed with waves, and a border panelled with medallions of mermaids and flowers. Lapis-lazuli was also used occasionally for cups and salts. There are specimens in the Louvre, and Charles I. possessed one or two. Superb specimens of agate vases or cups may be seen in the Rothschild bequest to the British Museum. A specimen, mounted in England in 1623, is shown in the Burlington Fine Arts Club Catalogue of Silver, and another, dated from 1567, was sold in the Dunn-Gardner sale. None of those included in the Royal Treasury of Charles I., disposed of in 1649, many of which were mounted in solid gold with large jewels of price, have as yet been identified.

STANDING CUPS

PLATES VIII. TO XII.

In the fatherland, the guild and the home, were centred the old German civic life. The guilds were imbued with a spirit of comradeship, and the burghers were at once practical, earnest and jovial. These qualities found expression in the large loving and welcome cups which were produced in vast numbers and variety, and graced the buffets not only of the civic fathers and the guilds, but even of the moderately well-to-do household. A covered standing cup, or other drinking vessel, was the most popular gift, and it becomes increasingly difficult to classify the almost endless variety of form they assume, as the craftsmen forsook mediaeval tradition and emerged into the relatively boundless freedom of the Renaissance. The passage was gradual, for between the first manifestations of appreciation for Italian Classic, late in the fifteenth century, and the final elimination of the traditions of Gothic design, more than a century elapsed. In the principal commercial centres, and among the great artists, the transition would obviously be more rapid, and completed sooner than elsewhere. Quite naturally, forms such as those based upon the palm nut and gourd were the least readily abandoned, and we find some of the most advanced of the German artist-craftsmen, such as Paul Flyndt and Wenzel Jamnitzer, and even Albert Dürer, designing the richest and most elaborate details for cups taking these outlines. But the form found to be the most persistent and enduring of all is that known as the "Pine-apple," which, as its treatment varies, recalls either the fruit of the bramble or the cone of the pine tree. That it may have been based originally on the calyx of the large milk-thistle has already been incidentally mentioned. However induced, the decoration of a silver or gilt surface by a series of bosses would appeal strongly to the craftsman, since it is at once simple and practical, giving the utmost effect to the natural glint and other splendid qualities of the metal. The method of decoration dates far back, and was quite characteristic of the goldsmith's work of the fifteenth century, being from the first more or less associated with the peculiar shredded leaves so well known in German handicrafts and in the countries influenced by them. This association persisted well into the eighteenth century, and it is sometimes difficult, in the absence of known marks, to discover the dates of specimens without very careful consideration of their details.

Even in its simplest form, where the bosses are rounded and confluent, and continued over the entire bowl and cover without interruption, the effect is entirely satisfactory. In such examples the bowl with its cover is egg-shaped, surmounted by a tuft or vase of flowers, or a statuette, and is usually supported on a gnarled tree trunk, which a diminutive figure of a woodman is sometimes in the act of severing, placed on a high and bossed-up foot.

In an older type, which is also far from rare, the bosses are smaller and keeled, some rows

perhaps disposed spirally, the bowl wider and more nearly resembling an inverted cone. A plain or possibly engraved lip separates the bowl from the cover, which is relatively depressed. The stem is a gnarled branch and rests on a high and similarly bossed-out foot, while the cover is surmounted by a group of foliage or a statuette. A superb specimen lent by Lord Battersea, shown on *PLATE VII.*, measures 2 ft. 6 in. in height. The treatment is unusually rich, the bosses being wreathed and garlanded with apples or medlars and their foliage. It recalls a specimen in the National Hungarian Museum in which the bosses themselves are converted into pears, with foliage occupying the interstices. The craftsman often compensated for the enforced plainness of the bosses, the effect of which would be otherwise marred, by elaborately enriching the interspaces.

The desire to increase the space available for what was now becoming the enriched portion of the design, led to the bosses being placed more widely apart, and in two rows, one below the rim and the other near the base. These left in silhouette a constricted region between the bulged-out top and bottom, a circumstance which suggested the outlines of a long series of standing cups made subsequently. The spaces between the bossings are often most elaborately treated, as in the example dated 1601, by Michael Haussner of Nuremberg, in which they are, with the stem and cover, adorned with richly modelled foliage and demi-winged female figures, rams' heads, etc. Other magnificent specimens are in the Rothschild collections, especially the two, one of them by Hans Petzold of Nuremberg, bequeathed to the British Museum. In the State Museums of Germany are many of the more remarkable examples.

The bosses thus separated into two rows became more elongated, producing greater richness and tending towards the effect of the flutings on cups and tazze of the Italian Renaissance. The bowls were spread into a wider and shallower form the better to display them, the space between the two rows being sometimes reduced to little more than a constricted line. Following this, one of the rows of bosses was frequently suppressed, when the cup assumed an almost covered tazza form. The elongated bosses or flutes were next made to alternate with scallop shells, medallions, or masks, and finally they were discarded altogether, the general silhouette remaining unchanged. Many of the most capable artists of the German Renaissance designed cups of these forms, including Hans Holbein, Hans Brosamer, George Wechter, Bernard Zann, Wenzel Jamnitzer, Virgil Solis, Theodore de Bry and Paul Flyndt. Some of the most magnificent cups in the world take these forms, and examples of most exquisite detail and workmanship date as far back as 1515. One of these, long attributed to Cellini, from Warwick Castle, and now the property of Mr. Pierpont Morgan, and another lent by Lord Rothschild, both without any bosses, are figured in the Silver Catalogue of the Burlington Fine Arts Club, with two others almost equally fine, in which the bosses are retained. A no less magnificent Nuremberg example, belonging to Mr. Pierpont Morgan, illustrated, forms Fig. 2 on *PLATE IX.* in the present work;

and another remarkably quaint and abnormal example, supported by a peasant (a shooting prize by Andreas Müller of Freiburg), is shown on PLATE VIII., Fig. 2.

Many cups of these forms are made in pairs, without covers, in exact facsimile of each other, and when not in use, but standing on the buffet, the second cup is used as a cover, the cylindrical rims of both being left plain for the purpose. This arrangement appears at first in the older cups, in which the covers, when removed, formed a smaller cup for the purpose of assay; and later was used, like the ancient Greek double cups, merely for conviviality, and to make a braver show on the buffet. A fine example is illustrated, PLATE VIII., Fig. 1. With these exceptions no two specimens are found to be exactly alike, while the amount of variation during the four centuries these cups were in vogue is well-nigh endless.

The form known as "Aquileja" is a further outcome of the bosses, which are still in two rows, the opposing extremities being drawn out into long points, which intercalate. This arrangement produces a distant resemblance to the flower whose name it bears. The form was selected by the Nuremberg Guild of Goldsmiths for one of the masterpieces to be produced by those aspiring to become master craftsmen. An original design, showing considerable Italian influence, was supplied by Martin Rehlein in 1573, of which more than a dozen copies made by aspirants still exist. Many of them, judged by the specimens in the Victoria and Albert, and the British Museum, are remarkable for the quality of their workmanship. They are highly prized; one at the Hamilton sale having realized £3,244 10s., yet the finest no doubt is the well-known one in the Historical Museum of Nuremberg.

The cylindrical cups, shaped like covered beakers and raised on high stems, are apparently a later and entirely independent development. They are often of large capacity, like those illustrated on PLATE X., and mounted high upon balustered stems, embellished with small handled vases in place of knops, and with high feet. They are decorated with oval medallions filled with subjects, and are entirely covered with rich embossing in low relief. The covers are surmounted by small statuettes on pedestals. Fig. 1 on the plate represents a superb example 28½ inches high, lent by Mr. J. H. Fitzhenry; and Fig. 2, a very similar cup, 24½ inches high, lent by Mr. Pierpont Morgan; both are of Augsburg work.

PLATE XI. illustrates a singularly weird and grotesque form. The shape, suggested by a turbinated shell, is lobed, each division being embossed with the head of a monstrous cuttlefish in low relief, from one of which proceeds a contorted and branching scrolled handle, surmounted by a young triton blowing a horn and emerging from a tuft of sea-weed. The cover is hinged and flat, like the operculum of the shell, embossed with a sprawling monster resembling a skate or fishing frog escaping from a fisher's basket. The stem is a boy dwarf with large head and long body, in close-fitting tunic, collar and high boots, standing upon some cut leaves on an elevated foot, embossed with dolphins. The mark is the well-known interlaced B D of an Augsburg

maker of the seventeenth century; the form is chiefly interesting as having been known in England from an early time. One almost precisely similar is represented in an old painting of a large group of English seventeenth-century silver at Chatsworth, and another is still possessed by a City Company, a reproduction being in the Victoria and Albert Museum.

NIELLO CUP

ON PLATE IX. is also represented one of the rarest examples in the collection of Mr. Pierpont Morgan. It is a cup of acorn shape, the surface of both bowl and cover entirely filled with niello in a rich geometric and arabesqued design. The cover is domed and surmounted by a turned vase, this and the lip of the bowl being edged with plain mouldings. The stem is a tree trunk with palm-like leaves, carried on the back of a woodman armed with axe and mattock. A low pedestal, with finely embossed arabesque border above another in niello, forms the foot. It is Augsburg work of the sixteenth century, and in the character of its niello recalls designs by Peter Flötner and Androuet du Cerceau, like the much finer Augsburg cup of the Spitzer collection. These designs seem to be inspired from the Levant, but to have reached Germany through Italian sources. A superb Gothic beaker, decorated with niello, in the manner of Israël van Meckenen, is in the British Museum.

The process of depositing niello (derived from *nigellum*), in lines engraved to receive it, on silver or gold, is as old as that of enamelling, and, like it, was practised by the Britons under the Romans and Anglo-Saxons. The dome of the baldacchino over the high altar of St. Sophia, and the borders of the Pala d'Oro at St. Mark's, Venice, are examples of Byzantine niello work of the tenth century. It was practised soon after by Archbishop Bernward of Hildesheim, specimens attributed to him still being in existence. The frontals of Pistoja Cathedral and of the Florence baptistery are later mediaeval examples. Maso Finiguerra, and many even more celebrated goldsmiths of the Italian Renaissance, practised the art, and many small but beautiful examples of their work remain. The finest in existence is the Pax, by Finiguerra, in the Uffizi at Florence. It represents the coronation of the Virgin, and is crowded with figures exquisitely drawn and grouped. It was commissioned by the Guild of Merchants, finished in 1452, and is minutely described by Vasari, its interest being enhanced by the fact that it directly led to the invention of printing from copperplate. Sulphur prints of this and the companion are in the British Museum. Francia of Bologna was hardly less skilled, and some signed niellos by him are in the Bargello, and at Bologna. One of the gems of the collection in the Victoria and Albert Museum is the magnificent Italian Pax executed in niello. Three others and over one hundred plaques are in the Print Room of the British Museum.

In France, Etienne de Laune, Pierre Woeiriot, and others, produced niello work at the end of the fifteenth century. A covered cup, surmounted by a Neptune, in the Louvre, illustrates the delicate quality of the French work. In the seventeenth century French niello jewellery came into favour.

BEAKERS

The Augsburg covered beaker on a low foot, illustrated on *PLATE XII.*, links by its form the standing cup and the beaker. It is connected with the Jewish ritual, and is of late date.

The beaker is a handy drinking vessel, originally and indeed still made of horn. In mediaeval times it was frequently covered and magnificently worked, sometimes in gold, and jewelled. In Germany the form was rarely produced in the precious metals during the Renaissance, but in outlying countries, Hungary, Scandinavia and Holland, it continued in use much later, as it did also in England.

WAGER CUPS

PLATE XIII.

Wager cups are usually in the form of a lady in richly brocaded dress and ruff, embossed in low relief. The skirt is stiff and shaped like a bell and often disproportionately large. The arms are raised and hold two scrolls or supports, between which is swivelled a small cup, sometimes fashioned from a pearly shell. Both the larger cup, formed of the skirt of the dress, and the smaller one were filled with wine, the gentleman being expected to empty the former, when he handed the latter unspilled to his lady, who drank its contents. Three of these charming cups are in Mr. Pierpont Morgan's collection, two being illustrated on *PLATE XIII.* They are of the sixteenth century and probably Augsburg make. One in the much rarer form of a man in a barrel was exhibited at the Burlington Fine Arts Club by the late Sir Noel Paton. A few English specimens are known as "milk-maid" cups. Frequently the tumbler cups which are without feet, and must also be emptied at a draught, are similarly designed like Elizabethan ladies.

Another form of tumbler, of bell-like outline, is an inverted bowl surmounted by the model of a windmill. A blast down a tube sets the sails in motion while the cup is filled and emptied. The Pierpont Morgan collection contains the excellent specimen illustrated on *PLATE XIII.*, *Fig. 2.* This was made in Holland, where this form of cup was popular during the seventeenth century.

Other drinking cups were made to comprise much more startling practical jokes, some of an almost alarming character.

There are many highly decorative sixteenth-century designs for tumbler cups in the Munich and other books of models for silversmiths. Few of them now exist, most having been either melted, or converted into standing cups for the buffet.

SMALLER DRINKING CUPS

PLATE XIV.

A highly prized class of cup, quite peculiar to Germany, was the *Haufebecher*, or piled beaker, a small cylindrical cup on a low foot, made in sets of half dozens or dozens, which fitted one within another as far as the moulding or welt which encircled the bowl would permit. They scarcely outlast the sixteenth century. Four of the exquisite varieties in Mr. Pierpont Morgan's collection are illustrated on this plate, two of them being in pairs, and one part of a set of three. Mr. Leopold de Rothschild has a nearly complete set with hunting scenes, of 1560. The upper half is generally decorated with exceedingly fine engraving, while the lower may be plain and ungilt, or bossed and richly worked. The foot is always modelled and chased or embossed. The great care bestowed on the workmanship implies that they were highly prized and perhaps used for spiced wine or cordials, and their fitting so accurately into each other perhaps denotes that they accompanied their possessors on their travels and hunting expeditions.

TANKARDS

PLATES XV. AND XVI.

The tankard is a vessel from which to drink beer, and its use is thus practically confined to Teutonic races. It is cylindrical, broad at the base, usually with tapering sides, is handled and covered, and varies in capacity from one pint to one or even two quarts. It is rarely met with of silver older than the middle of the sixteenth century, and examples are not really numerous before the second quarter of the seventeenth, when they took the place among the wealthy of the capacious leather and wooden pots of lesser folk. The term may be derived from tank, a vessel, or the Dutch for "tin quart." It is known in Normandy, and was used by Rabelais. Wooden vessels of the same shape have been produced in Thuringia since the middle ages, and silver vessels of tankard form, mounted on high feet and with a spout, are found in Germany in the fifteenth century. The bodies of silver-mounted tankards have occasionally been made of

wood even in the eighteenth century; also of most costly materials, amber, rock-crystal and serpentine, the green tone of which was admired in combination with gilded silver mounts. Ivory, hitherto a rare material, became more common when the Dutch trade with the East Indies was fully established in the seventeenth century, and, perhaps because the tapering cylindrical form of the raw material only needed carving and hollowing, it was the favourite. The combination termed *Chryselephantine* is that admired by the Greeks, and five specimens of this kind were exhibited by Mr. Pierpont Morgan, richly carved with amorini, nymphs and hunting scenes, and all being Augsburg work of the seventeenth century. The designs of some of those in embossed silver are evidently borrowed from, and almost rival in relief, the ivory carving. It is remarkable that while English silver tankards of the seventeenth century are almost invariably plain, in Germany they are as universally richly worked. Their leading varieties of decoration may be roughly classified in three groups.

If reliance can be placed upon the date (1530) scratched upon it, the oldest specimen is the remarkable tankard from Mr. Pierpont Morgan's collection, illustrated on *PLATE XVI.*, *Fig. 1.* This is sheathed in fine geometric silver filigree, a kind of work in which the Italians excelled, Cellini mentioning Pietro de Nino as one of the best workers. The design, which is Italian, and characteristic of both north and south Italy, is laid over a gilt ground. This bears the strongest resemblance to the well-known English "poison cup" of Clare College, in which the filigree is laid over crystal, and to one possessed by Lord Rothschild, also of rock-crystal inclosed by silver filigree of similar geometric design. Above and below the filigree in the German examples are borders of chased scrolls and strap-work, which in the Morgan specimen comprise medallions of Hector and Paris and amorini, and in that of Lord Rothschild, birds, masks and salient heads. The cylinders in all are high and slender, but do not taper. In Mr. Morgan's specimen the cover bears an antique medallion of Claudius Caesar, showing the reverse when opened, a singular revival of the ancient Greek custom of inserting coins in the umbilicus of their silver cups. In the Rothschild and the Clare examples the covers are surmounted by crystal bosses. In the Treasury of Charles I. was a "chrySTALLINE glasse and cover garnished with wyer work of gold, appraised at £30."

Belonging to the same class is the much broader and more sturdy form in which the body is plain and ungilt, with richly embossed and gilt borders above and below, very similar in detail to those of the crystal tankards, and all perhaps taken from the designs of Virgil Solis. These tankards rest upon ball or pomegranate feet, and a superb specimen belonging to Lord Rothschild is illustrated in the Catalogue of the Burlington Fine Arts Club.

The second group has the body divided into vesica-shaped facets which are engraved with armorial bearings, busts, or trophies of fruit; while the interspaces are embossed in relief, with fruit and cherubs' heads, or scrolls, alternating. A magnificent specimen, 11 inches high, illustrated

on PLATE XV., is from Mr. Pierpont Morgan's collection. These are rarely dated, but one which belonged to the late Sir Noel Paton had 1575 engraved upon it.

The third group is the latest, and is tall, slender and tapering, the body divided into three full-length escutcheons embossed with sacred or mythological subjects, and separated by terms, caryatids or masks, decorated with fruit and garlands. The covers and feet in these are also richly embossed. One of the finest by Hans Petzolt, about 1580, is in the Berlin Museum and another later, also from Nuremberg, which figured in the Burlington Club Catalogue, is in the Victoria and Albert Museum. Sometimes the subject of the embossing occupies the entire cylinder without any divisions, unless perhaps a tree or column; or, again, it may be restricted to quite minor medallions, the rest of the surface being embossed with arabesques, etc. In some the medallions are suppressed, and cherubs, trophies or masks substituted. This group often shows a marked Italian influence in the decoration.

A few tankards are inset with coins and medals; while occasionally one is embossed with the pine pattern.

FLAGONS

PLATES XVI. AND XVII.

The flagon is an elongated tankard of considerably greater capacity, handled and covered, and either with or without a lip or spout. Its introduction scarcely precedes that of the tankard, which its probable use was to refill. The German examples are for the most part richly worked.

Fig. 2, on PLATE XVI., illustrates a remarkable type, of cast silver gilt, octagonal, shaped like a dice box, and without lip. It is powdered with a conventional representation of tears of the period of the last of the Valois kings of France, affected among her many badges by Catherine de Medici on the death of Henry II. Another, described in the Catalogue of the Burlington Fine Arts Club, is similarly powdered with fleur-de-lis, suggesting that both may in some way commemorate the accession of her son, afterwards Henri III., to the throne of Poland. Beakers and other vessels in the National Museum at Buda-Pesth are also powdered with the same devices. This example bears no marks, but its general appearance suggests a Hungarian, or possibly Polish origin, late in the sixteenth century.

A short flagon, Fig. 1, on PLATE XVII., has a plain cylindrical body, delicately engraved, which produces a remarkably fine effect of richness and restraint, owing to its bands of embossed ornament. These resemble the very similar bands of the filigree tankards, both in the beauty of the designs and the workmanship. Examples such as this must have served as models to our Elizabethan silversmiths, as well as to those of the Low Countries and Scandinavia. The much taller example (PLATE XVII., Fig. 2), regarded as Russian, has also obviously been inspired from the same source. All the flagons illustrated are from the Pierpont Morgan collection.

DRINKING FLASKS MOVED BY CLOCKWORK

PLATE XVIII.

Our mediaeval and Renaissance ancestors retained, in common with some Orientals of to-day, a certain *naïveté* which made any inanimate object moved by clockwork, or other mechanical means, a subject of continued mirth and surprise. Among these puerilities one of the favourite was the wine flask which, propelled by clockwork concealed in the base, sped from guest to guest erratically, involving the emptying of the contents by the one nearest to whom it rested, or some other forfeit or wager. That these were once well appreciated in France and England we need not doubt, though scarcely an example has survived the vicissitudes of time. In England the Mercers' Company possess a car on four wheels, carrying a tun and several figures, etc., moved by clockwork, and made in the first half of the sixteenth century. In Germany, owing to the preservation of a much larger proportion of their ancient plate, and less rapid changes of fashion, many of these always costly toys have been preserved. They were invariably of gold or silver gilt, most richly worked, and generally set with gems. Mr. Leopold de Rothschild possesses one in the form of a lion sejant, nearly a foot high, which is of gold set with jewels and richly enamelled; and another of about 1590, in the Rothschild bequest, is formed of the figure of a running huntsman.

The most beautiful of these flasks preserved is certainly that fashioned of Diana seated on a stag, the graceful pose of which suggests that it was borrowed from the similar drinking flask of a mounted Diana in the Louvre, attributed by Laborde to Germain Pilon. At least eight repeats of this are known. A splendid specimen belonging to Mr. Pierpont Morgan is figured on PLATE XVIII.

The figure, which is beautifully embossed, and not cast, sits sideways in a graceful pose on a stag which relatively to it would be somewhat larger than a horse. The right hand rests on the neck of the stag, the left holds a large arrow, and round the wrist is a ring from which depend two chains controlling a couple of large hounds. The figure, except for a drapery over the knees, is nude; over the back is a bow and quiver, secured by a shoulder strap, and on the forehead is a crescent set with a ruby and diamonds. The stag, galloping, rests only upon the hind legs. It wears a coronet, an elaborate collar and trappings of open-work arabesques, with masks, jewels and pendent drops. On the croup a small cupid is seated. This stands upon a casket-like base of eight sides, panelled and decorated with open-work arabesques, resembling, except for the jewels, those of the trappings. In the flat upper surface, in addition to the two large hounds, standing and seated, is a smaller one, and the various lizards, frogs and insects in colours usual

to the best German work of this date. The head of the stag and of the standing hound are removable.

When quite complete the base also bears small figures of a mounted and of a running huntsman, and there is in some cases a group of flowers between the horns. Except the Augsburg mark there is nothing to indicate the artist, but many of the details bear a close resemblance to the work of Matthew Wallbaum, a celebrated smith of that town, whose productions are frequently unmarked, and by whom there is another in the Berlin Museum. One, formerly in the San Donato collection, said to be the work of Wenzel Jamnitzer, has also been represented as that which belonged to Louis XIV., described minutely in the 1649 Inventory "*des meubles de la couronne*." Its date must be about the last quarter of the fifteenth century, when Wallbaum arrived in Augsburg. The two at Gotha were among the tilting prizes at Strasburg in 1612.

DRINKING FLASKS IN THE FORM OF ANIMALS, BIRDS, STATUETTES, ETC.

PLATES XIX. TO XXIII.

Allied to the flasks just described, but infinitely less costly, are those shaped realistically or heraldically like animals and birds. Of animals, the lion is perhaps the most frequently represented. The example, lent by Mr. Pierpont Morgan, Fig. 2, PLATE XIX., rests upon its hind legs, with head erect and forepaws extended horizontally to clasp some object, such as a shell or a shield. It stands upon a mound, separated by a disc of metal with bent edges from the high foot, which is embossed with swirled acanthus leaves in low relief, in matted silver on a gilt and burnished ground. This is a Hamburg production of about 1690. A second and more unusual specimen, illustrated on PLATE XX., also belonging to Mr. Morgan, is sejant with forepaws raised and protruding tongue. It appears to be a prize or commemoration gift, for a pen is held in the left paw, while beneath is a musical, and several mathematical, instruments, a cannon and some tulips. The mound, covered with acanthus leaves, is, like the preceding, separated by a thin disc with bent edges, from the high foot. The embossing upon this represents heaven and the Deity and Saints with suitable inscriptions, also the fortified city of Baden in Switzerland on the river, with troops and artillery manœuvring outside the walls. It is Swiss work of 1668. Mr. Leopold de Rothschild has a curious specimen with spiked collar. In 1862 Baron Mayer de Rothschild exhibited one of great interest, crowned and made in Berne, bearing the royal arms of William III. of England, in translucent enamel. Albert Soëst of Lüneberg made a silver-gilt lion upwards of a yard in length, and there is a large one heraldically treated in the Green Vaults of Dresden. Next in favour stood the bear, a small and highly realistic

specimen of which is also illustrated on PLATE XIX. It is without stand and holding a staff, and is the property of Mr. Morgan. Three far finer figures of bears were exhibited in 1862 by Baron Lionel de Rothschild. One in the Municipal treasury of Berlin, representing the city arms, was made in 1467. The bull was another favourite, and it appears that several replicas were made from the same model. Other animals in the Pierpont Morgan collection are the ram, goat, stag, horse and squirrel. There is a camel in the Wallace collection; and another, as well as a unicorn and greyhound, form part of the Rothschild possessions, while a boar, three stags, and a unicorn are in the Rothschild bequest to the British Museum. A large cup and cover, called "the stagge, the staggs head on the cover," belonged to Charles I., and at 5s. 4d. per ounce came to £37.

There are probably, however, no existing flasks of this description, of English make, except the Skinners' Company's five "Cockayne cups," in form of cocks standing on tortoises, bequeathed in 1598, and the peacock cup, in form of a pea-hen with chicks, on a stand, littered in the German fashion with reptiles, snails, etc., and bequeathed in 1642. Charles I. possessed a pigeon of agate, mounted in gold with precious stones. In the Pierpont Morgan collection are a peacock and partridge; but by far the most remarkable object is the flask formed like an ostrich, shown on PLATE XXI. This is 19½ inches high; an egg forms the body, and the head is removable. The head is grotesquely rendered and thrown back, and there is a fretted collar with ring round the neck. The feathers of the body and tail are finely modelled, and there is some delicately scrolled and foliated strap-work securing the egg, and detachable by studs instead of hinges. The bird rests upon the left foot on a low stand, lobed and profusely enriched with open applied strap-work, and bracketed scrolls with terminal figures. The right foot is raised and clutches a stone, intended to recall the ancient fable, related by Giraldus Cambrensis, that cranes keep watch in turns at night for their common safety, perched on one foot, and holding a stone in the other featherless claw, so that if they should drop asleep the fall of the stone might rouse them to renew their watch; emblematic of the guardians of the church. On the stand are littered some of those singularly natural and minutely modelled creatures, which, while independent of the design, seem the hall-mark of fine sixteenth-century German silver-work. They comprise two crawfish coloured red, a lizard, tortoise, etc. The example is Nuremberg work of the sixteenth century. Another, in the Victoria and Albert Museum, almost equally remarkable, is assigned to a later date. There is also one in the Wallace collection made entirely of silver. Two cocks are in the Rothschild bequest in the British Museum, also a cock and hen in the Franks collection, and all these, together with falcons, pelicans, jackdaws and parrots, are found in collections in Germany. The favourite bird for representation, however, was the owl, of which no less than seven examples were seen in the loan collection of 1862.

Akin to these are the much rarer flasks reproducing figures of soldiers, peasants, etc. An

arquebusier of the sixteenth century belongs to Mr. Leopold de Rothschild; in the British Museum are peasants, male and female, made respectively in Augsburg and Nuremberg about 1590; and in the Wallace collection, and *Porte de Hal*, in Brussels, are vintagers with implements and drinking vessels. Mr. Goldschmidt exhibited one of Augsburg work of about 1630 at the Burlington Fine Arts Club.

The idea of reproducing figures of animals in gold and silver is of course of extreme antiquity, and was present to the Egyptians, Assyrians, Persians and others. It is probably as old as the craft itself. In mediaeval days grotesquely made ewers in the shape of animals, for wine or water, were greatly favoured.

PLATE XXII. illustrates a fine example of an equestrian figure in Mr. Pierpont Morgan's collection. It is evidently a portrait model of some great German personage, wielding a marshal's baton, and in the costume of the late seventeenth century. The horse is full of movement and stippled to represent dappled markings. The head was formerly removable, when the body of the horse formed a receptacle for wine. It is Augsburg work.

The Rothschilds possess a figure of about the same size, representing Gustavus Adolphus in armour and wearing a jewelled crown, which was exhibited in 1862. Two others with the same mark, S.M., probably for Seb. Mylius of Augsburg, are mentioned by Rosenberg. Another smaller example, a cavalier with holsters, blowing a horn, also exhibited in 1862, is stamped with the crossed keys of Riga. Equestrian portrait statuettes were usually taken much more seriously, and are cast, or carved from the solid. Out of Germany they were somewhat rarely produced in sheet metal, by the silversmiths' ordinary methods of embossing.

A rare form of flask belonging to Mr. Pierpont Morgan is figured on PLATE XXIII. It reproduces in miniature one of the carved German tuns, like the vast and celebrated tun of Heidelberg, made in 1751. The barrel is upheld by four erect lions, and the body is gilt and decorated with bands of pierced and embossed vine, left in the silver. The front has three horizontal bands of pierced and interlacing strap-work, with fruit above and below. Astride the barrel is a young Bacchus, cast and gilt, forming a stopper, and holding a goblet which can be removed and used as a funnel. On the foot of this goblet are the marks I.M.S. on a shamrock, and a face within a circle. On the front of the barrel is a large escutcheon with an enamelled coat of arms, below which is the tap in the form of a dolphin, surmounted by a gracefully modelled siren. It must have been made in the first half of the eighteenth century.

In the Hamilton sale was a smaller silver-gilt barrel, $9\frac{1}{2}$ inches high, with a cupid astride holding grapes and a cup, and with a flagon in front, on three dolphin feet. It was made by A. D. Van Vianen, about 1620 to 1630. In the inventory of Charles I.'s treasury is "a christall tunn with gold chaine and figure at each end, and jewell."

A form of cup, favoured perhaps as one of the devices of Philip II. of Spain, and produced

both in Nuremberg and Augsburg, is a statue of Hercules or Atlas, or sometimes of Jupiter, upholding a globe, upon which are carefully engraved the newest geographical discoveries, the details of which, in the absence of marks, afford a safe clue to the dates of production. Of those made in Augsburg two (presented to Gustavus Adolphus in 1620) are in the Stockholm Museum, two are in the Green Vaults at Dresden, while others are in Vienna and Berlin. Three Nuremberg specimens, one belonging to Lady Rothschild and two to Mr. T. Vernon Wentworth, are illustrated in the Burlington Club Catalogue. There is an electrotype of a superb specimen by Paul Vianen of Amsterdam, 1619, in the Victoria and Albert Museum, and a more ambitious one, $23\frac{1}{2}$ inches high, was exhibited there in 1862 by Mr. R. C. Naylor. Two others are in the possession of the Rothschild family in England. Kneeling figures of tritons were made to support fish, used emblematically.

It may be remarked that all the more important specimens described have their stands more or less littered with small and highly realistic models of lizards, frogs, snails, crawfish, or insects, realistically coloured, but out of scale and having no connection with the design. They were perhaps borrowed from the work of Palissy, but their persistent recurrence is remarkable, and suggestive as to the German character in those far-off days.

GERMAN AND OTHER FOREIGN GOLDSMITHS' WORK

OBJECTS OTHER THAN DRINKING VESSELS.

Before describing the magnificent example of Italian art illustrated on PLATE XXIV., it may not be out of place to refer for a moment to the general development of the goldsmith's art in Italy, and its influence on that of Europe.

In the fifteenth century, with the invention of printing, came the universal desire for increased freedom and expansion in regard to matters religious; to art and letters, commerce and navigation. This feeling, which was shared by all the countries of Europe, found expression in Italy in a grand conception; the revival of the architectural glories of the Roman empire. The prospect of reconstructing such vast and magnificent work appealed strongly to the national pride, and the splendid ruins with which the country was studded were investigated with the enthusiastic determination to restore the lost Classic art into the current life of the country. Under such leaders as Raphael and Michael Angelo, and their gifted contemporaries, these aspirations were quickly realized. It must be remembered that Italy, and especially Rome, had always regarded the Gothic art of Western Europe as alien, and identified with its hereditary enemies, and that thus the field was absolutely clear for the revival known as the Renaissance.

No such enthusiasm for the long-forgotten arts of ancient Rome could possibly be felt out of Italy, and for almost a century the art revival which stirred that country so profoundly was little noticed elsewhere, unless by an occasional student, and those who had occasion to travel or to make pilgrimages to Rome. The creators of the sumptuous civic edifices of the Netherlands; the teeming guilds of Germany so entirely devoted to developing their own national art; the builders in England of Henry VII.'s, St. George's, and King's College Chapels, were alike pursuing with heart and soul real and living arts, showing no sign of decay, unless richness of detail be accounted such. These workers were certainly far from anticipating an abrupt reversal of all their traditions. When students from Germany and France began habitually to cross the Alps in order to see for themselves, and to study this Art Renaissance of Italy, a gradual embodiment of Classic art with that which pre-existed would naturally have come about without such a sudden displacement. But a high-spirited and restless innovator, with ideas centred on Italy, was found in Francis I. Nothing less than the paramount and personal influence of a monarch could have effected so rapid a change in a country so proud of its traditions and arts as France has ever been; yet, admitting this, the ease with which the great French artists impressed their own individuality on the Renaissance must always be a matter of surprise. In England, too, nothing less than the will of a despotic sovereign could have imposed the change. Italians and others were brought over and patronized into prominence through the important works they were commissioned to produce, yet it needed almost two generations before the rank and file of native craftsmen took to the so-called Renaissance. The goldsmiths' art in Germany remained practically unaffected by it till about 1520, and did not fully embrace the Italian style until 1550. In England little or no goldsmith's work is preserved in which Italian influence is discernible previous to that date.

It is scarcely to be supposed, as Italy had been so frequently and ruthlessly sacked, since the fall of the Roman empire, that many treasures of gold or silver would reward the early researches in Italy, and until Herculaneum and Pompeii were exhumed, it may be doubted whether any considerable number of actual examples of metal work were discovered. The models available for the reproductions of goldsmiths must have been representations on sculptured bas-reliefs. It is therefore the more remarkable that they should have anticipated the discoveries of Hildesheim and Bernay, and entered so completely into the spirit of the old work. It was the wonderful embossing of the Greek artists that appealed so especially to the plutocrats of Rome, and no doubt it was that of the fine period of Greek art, the age of Pericles, which realized the fabulous prices recorded, especially when traced back to the possession of some celebrity.

The descriptions of the embossed work of famous Greek artists would apply almost equally to the most treasured pieces of the Renaissance, and it appears evident that they were appre-

ciated no less for the beauty of their workmanship than for their antiquity. Groups of centaurs and bacchantes, cupids and silenoi, hunting scenes, battles and warriors, mythology and allegory, triumphs of gods and heroes, were embossed and chased in high relief. Plutarch records that, "after the bowls, horns, goblets, and cups of silver, valuable, not only from their size, but the depth of the basso-relievo," had been carried in the Macedonian triumph, those by the famed artist Sthericles were displayed separately, and on a different day, with the gold plate used at Perseus's table. The art of embossing, if temporarily lost on the reduction of Greece, was revived by Greek artists settled in Italy, for Zenodorus became famous under Nero, when probably the magnificent pieces found at Bernay, Hildesheim and Bosco Reale were produced. The retention of such names as chalice and ciborium seems to indicate that the traditions of Greek art have continued to be bound up with those of Italy.

One of the distinguishing peculiarities of Italian goldsmiths' work is the rarity of drinking cups. Nothing, indeed, could speak more eloquently of the difference of temperament of the two nations, separated by the Alps, than the abundance of loving-cups we have seen in the one, and the complete dearth in the other. In place of the convivial and healthy trade rivalry of German life, there would seem to have been only jealousy and distrust in the social life of Italy.

EWERS AND ROSE-WATER DISHES

PLATES XXIV. TO XXVII.

There has always been something alluring to the artist, and even more so to the craftsman, in the graceful forms of the ewer and the ample salver for rose-water which accompanies it. Under the Renaissance it became the most important piece of plate, and quickly assumed the place of honour on the buffet, where it was wont to stand until its services were requisitioned towards the close of the banquet. It is the one object, above all others, which breaks most definitely with mediaevalism, for however the designs may differ, they are invariably within the lines of Classic art. As an object of parade, its origin is undoubtedly Italian, and though actual examples in the precious metals are rare, designs for them, by even the greatest Italian masters, abound.

One of the finest of the Italian examples still extant is that purchased in Florence by an ancestor of its present owner, Earl Cowper, illustrated on PLATE XXIV. For long attributed to Cellini, the name of its real producer has remained undiscovered. The ewer is of relatively small capacity, and thus somewhat disproportionate to the dish. The body is shaped like an

urn, seated on a low trumpet-shaped base, and with a short and wide neck and prominent spout. The handle, in form of a monstrous winged and three-headed serpent with forelegs, rises high, almost forming a loop, and the extremity of the tail is coiled and interlacing. At the springing of the handle, and again under the spout, are bearded masks; in the latter case laid over drapery, with dolphins and fruit beneath. The upper part of the vase is occupied by a border of grotesque sea monsters, among which crayfish are conspicuous. A double guilloche separates this border from the rest of the body, the decoration of which is extremely rich and exquisitely worked out. A strap-work border, broken by horned and winged grotesque masks, and enriched with swags and fruit, encircles it immediately beneath the guilloche, and is admirably brought down to separate the decoration of the body into four large, and four lesser cartouche-like panels. Within the smaller panels are bold and youthful masks with drapery, and in the larger the four seasons. The graceful, half-reclining nymph visible in the example illustrated represents Spring in a garden of flowers, and next is a similar figure with reaping-hook and a sheaf of corn for Summer; Bacchus on a tun serves for Autumn, and for Winter an old man by a fire. A second strap border and guilloche separate these from some strap and acanthus work which completes the decoration of the body. The foot is embossed with masks and fluted strap-work, finishing in a small ovolo and narrow laurel-wreath borders. The ewer measures 11½ inches in height.

The dish is 20 inches in diameter, with wide rim and bossed up umbilicus, its entire surface being covered with the finest chasing and embossing. An ovolo with a bead laid over acanthus leaves forms an edging. The ample rim comprises eight panels, separated by masks, with drapery and fruit in strap-work frames. These panels contain scenes from the opening chapters of biblical history, commencing with the creation of Eve, the Fall, death of Abel, the Ark, Tower of Babel, etc. A double guilloche and border of richly arabesqued scrolls separate this series from a second set of similar biblical panels, commencing with the sacrifice of Isaac, which entirely occupy the hollow of the dish. The raised centre is embossed with a band of masks or fruit, within cartouches of scrolled strap-work, and guilloche borders, around the central rosette of acanthus. When exhibited in 1862 the date assigned to these superb specimens was between 1560 and 1570; possibly, however, they may be earlier.

The resemblance of this and other Italian ewers to those of antiquity is somewhat remarkable. A pair of silver ewers, nearly a foot high, found at Bernay, are embossed round the bodies and necks with Homeric subjects, comprising numerous and exquisitely modelled figures separated by ovolo borders; the lower part with acanthus leaves and vine, the handles terminating in Medusa heads. The raised centre of our dish corresponds to the Greek *emblema*, an embossed disc very finely worked, used to decorate the centres of dishes and drinking-vessels, and often made detachable. The *emblema* of the solid gold patera, found at Rheims in the seventeenth century, consists of an embossed border containing thirty-five small figures and animals,

representing the triumph of Bacchus over Hercules, and surrounding a medallion with the same subject, the whole bordered by a laurel border.

Among the best-known examples still in Italy are those in the Uffizi and Pitti Palaces, one, ascribed to Cellini, in the Durazzo Palace at Genoa, one in the Coccapani Palace at Modena, and one in the treasury of Santa Maria presso San Celso at Milan. A reproduction of one of the many designs left by Aeneas Vicus was in the Stein Collection.

Scarcely less rare are the graceful and exquisitely designed ewers and rose-water dishes of France. An example in silver of the beautiful *Temperantia* dish by François Briot, so well known from the many replicas existing in pewter, was exhibited in 1862 by Sir T. W. Holbourn. In the Catalogue of the Burlington Fine Arts Club two other magnificent examples are illustrated; one contributed by Sir Samuel Montagu, the other by Mr. Pierpont Morgan. It is doubtful whether any of the sixteenth or even seventeenth century are now preserved in France.

Spanish examples are on a grander, but usually coarser scale. On PLATE XXV. a magnificent rose-water dish belonging to Mr. Pierpont Morgan, is illustrated. Occupying the raised centre is an enamelled shield of arms, separated by a sunk channel from a bossed-up border of alternately oval and oblong panels, each set with a gem of translucent ruby enamel on gold, with cloisonné arabesques in dead white. The hollow of the dish is embossed with four broad diverging straps ending in scrolls, each set with a small oval and an oblong gem of enamel: the spaces between being richly embossed with a foliated scroll and shell design centering round an oval enamel. The somewhat narrow rim is divided into sixteen panels of embossed work, every alternate one set with an oval or an oblong enamel, the whole surrounded by a small bead and plain mouldings. The rich and gem-like colouring of these translucent enamels, with their delicate arabesqued design, forms a magnificent contrast to the broad and almost Baroque treatment of the embossing. Many examples of Spanish goldsmiths' work studded with similar enamels are known, dating from 1610 to 1620, but none perhaps on so sumptuous a scale. A very fine Spanish ewer and dish from the Spitzer Collection is illustrated in the Silver Catalogue of the Burlington Fine Arts Club. In the present volume Spanish ewers and a salver lent by Mr. Dixon are described in the Catalogue, Case D, Nos. 42, 44, and 45.

The rose-water dishes and ewers produced in Germany at least rival those of Italy, which they in fact so closely follow in the spirit of their design, that in the absence of marks it becomes difficult to distinguish them. Two of the very finest of these, both undoubtedly produced in Augsburg, were exhibited in 1862 by Baron James de Rothschild and Captain Leyland. The medallions which form their chief decorations are from designs left by the celebrated engraver Etienne de Laune, born in Paris about 1519, and said to have been for some time settled in Augsburg, where he died in 1583. A pair almost as rich, but probably of later

date, made by Franz Dötte, of Nuremberg, 1542-1609, was exhibited at the same time by Viscount Clifden. These were lent to the Burlington Fine Arts Club Exhibition by Mr. Charles Wertheimer and are illustrated in the catalogue. Another pair, also illustrated, are more restrained in design and embossed with biblical stories, and bear a mark assigned to Christopher Leucker of Augsburg, 1610-1613. These were lent by Mr. Leopold de Rothschild. In the British Museum is a fine pair with the Nuremberg mark made for Prince Maurice of Orange, 1566-1625, with medallions of biblical subjects, and another pair with classic scenes dated 1558-1559; both are in the Rothschild bequest.

The magnificent ewer and salver, gilt and enamelled, commemorating the sack of Tunis by Charles V., and now in the Louvre, were made in Antwerp in 1535. The richly embossed and chased ewer and salver, which formerly belonged to the Countess d'Aspremont-Lynden, Nos. 89-90 of the Rothschild bequest are also from Antwerp, made about 1580. A similar model to that in the Louvre in a Rothschild collection illustrates the history of Orpheus, while another in the Royal collection at Munich is embossed with the triumph of Amphitrite and a combat of marine monsters.

An exquisite specimen of Augsburg work, though of much later date, and belonging to Earl Cowper, is illustrated on *PLATE XXVI*. The ewer is of the helmet shape probably introduced from Italy by Androuet du Cerceau, who studied there before 1549, when he returned to France. The body is partly octagonal, with a slightly turned over and shell-like lip rising towards the spout, beneath which is a large mask. The centre is encircled by two moulded fillets, the upper one guilloched. Below each of these, and also bordering the lip, are bands of vandyked flat chasing of the richest description, on matted ground. In the centre on either side is a small medallion with a cupid in relief. The handle is harp-shaped, finishing above in a beautifully modelled female term. The stem is interrupted by a lobed knop over a shaped octagonal foot with chased and engraved panels. The height of the ewer is $10\frac{1}{2}$, and the diameter of the dish $20\frac{1}{2}$ inches. This latter is shaped and octagonal, with guilloched edge and vandyked flat chasing corresponding with that of the ewer. The border embraces four small medallions of amorini. The hollow is plain burnished, shaped towards the rim, and the centre a shaped and moulded octagon, is environed by vandyked flat chasing framing an embossed medallion in low relief with Neptune and Amphitrite seated in a car drawn by hippocamps amidst dancing waves and amorini. The pair are by Joh. Ekhardt Heuglin, who died in 1757. His work is well represented in the Royal collection in Munich, and there are two rose-water ewers by him in the Green Vaults at Dresden. The contrast formed by rich vandyked flat chasing on a burnished ground is not peculiar to this artist.

The high helmet-shaped ewer of faceted and partly fluted rock-crystal, of dark colour, illustrated on *PLATE XXVII*, was lent by Lady Harvey. The spout in silver gilt bears a bearded

mask, and is continued as a shaped rim, broken by interlacing and foliated scrolls in relief, to connect the handle. This is very high, formed partly of crystal, with a cupid and acanthus leaves in silver-gilt. The base is also crystal, fluted above an octofoil, mounted with gilt frets and acanthus leaves. It may be Dutch or German work of the eighteenth century.

ÉCUELLE

PLATE XXVIII.

The *écuelle*, anciently *escuelle*, is a low bowl or porringer, with handles, used for soup or broth, and was an essential of the table throughout the middle ages, when it was commonly of wood, and later of pewter, except in princely establishments. These were required in large quantities, and the inventory of Charles V. of France, 1380, contains six dozen of gold, eighteen dozen of silver gilt, and over thirty dozen of silver. The exquisite specimens of solid gold, enamelled, in the Pitti Palace, are well known, though no longer definitely attributed to Cellini. Such sumptuous pieces as these, like those of crystal and jasper, were used to stand on the table for fruit. The ear-like handles are first mentioned in the inventory of Charles V., 1536, but there is no mention of covers until the time of Louis XIV. They remained in fashion until the middle of the eighteenth century, when porcelain superseded them. They were much favoured as marriage presents, and are therefore frequently met with of exquisite workmanship. One of them by Thomas Germain has realized 18,500 francs. The specimen illustrated on PLATE XXVIII, is by Joh. Ekhardt Heuglin of Augsburg, who died in 1757. The design and workmanship is similar to that of the ewer and salver by the same artist illustrated on PLATE XXVI. The handles in the seventeenth and eighteenth-century examples were horizontal, considerably pierced to prevent heating, and attached for a good space to the rim. French examples have higher covers, more richly worked, with larger fruit-like knobs. The low form was practically confined to Holland and Germany, where they remained longer in use than elsewhere. When complete, they are provided with a tray, as in the specimen lent by Lord Mayo. One of the finest examples in the country is in the Royal collection at Windsor. The handles are formed of interlaced serpents, and the cover and bowl are minutely engraved with the story of Jacob and Esau and the four evangelists, amidst masks, scrolls and cupids, in the style of Theodore de Bry. The marks on this are three trefoils and an R. It is Amsterdam work of about 1600. Other Dutch examples were exhibited in 1862 by Mr. Howard of Corby, Lady Herries, the Duke of Hamilton, and Mr. J. C. Harris.

KEY OF SILVER GILT

PLATE XXVIII.

Keys were rarely made in the precious metals, unless as insignia. Lord Chamberlains and officials representing a similar office in foreign Courts, carried silver-gilt keys with the arms of their sovereigns. The silver-gilt key illustrated belonged to an ecclesiastical dignitary of the house of the Medici, perhaps Cardinal Ippolito. The charge is in rubies. Down to the close of the sixteenth century even the most elaborate keys of parade were carved in steel and gilt.

RECEPTACLES FOR SALT

PLATE XXIX.

Salt was regarded as sacred or divine not only among Semitic peoples, but by the Greeks and Romans also, and offerings of bread and salt were acceptable to the gods. Among the Germanic races, also, salt was regarded as especially a divine gift, and the localities in which it occurred were held good to pray in. The best among us are still spoken of as the salt of the earth, and many words compounded of *sal*, *salve*, salute, salubrious, salary, are of good import. The superstition that to spill the salt is unlucky still survives. St. Simon relates that a marshal of France, happening to overturn the salt at table, went home and died from terror of the consequences which might be entailed. It is not remarkable therefore that salts with a broad base and not easily upset, like the later trencher salts, were preferred, and the low triangular form with one or more sunk receptacles, made of wood or pewter, was certainly among the earliest. This form was probably rarely treated decoratively until the Italians produced beautiful examples in bronze, and no doubt in silver also. The ceremonial salts of France and England were, next to the *nef*, the most imposing pieces of plate upon the board, serving to mark off the distinguished among the guests. They took the most elaborate and fanciful shapes and were frequently of gold, jewelled and enamelled.

Examples such as those illustrated on PLATE XXIX., belonging to Mr. Pierpont Morgan, are rare. The exquisitely modelled statuettes surmounting them had perhaps previously adorned the niches of some chasse or reliquary, and are German, of late fifteenth or early sixteenth-century work. Several German examples of the sixteenth century were in the Londesborough collection, and a pair were included in the loan collection of 1862, while there is a South German example, of elegant design, dating from about 1550 in the Rothschild bequest. Triangular trencher salts of silver were favoured in Holland down to the end of the seventeenth century.

SPOONS USED FOR SPICES AND SWEETS

PLATE XXIX.

Specially dainty and richly worked spoons to serve spices and sweets were used in the fourteenth century. They were made from every possible material to which value attached, as maple and boxwood, horn, ivory, mother-o'-pearl, coral, agate, lapis-lazuli and crystal, mounted in gold or silver gilt and enamelled and gemmed. The beautiful Italian example lent by Mr. J. E. Taylor, illustrated on PLATE XXIX., is of the sixteenth century, and is mainly of rock-crystal, the most favoured of all materials by the goldsmiths of both France and England. Among the mass of objects in crystal described in the Royal Inventory of the Tower of 1649 is "a christall Spooone garnisht with gold and sett with small rubies and a knife and fork to go with it," and also an agate and a mother-o'-pearl spoon with "christall handles garnisht with gold." Spoons of rock-crystal also occur in French inventories. Clémence of Hungary had four, 1328, the Duc de Berry one mounted in gold, 1416, King René one, 1449, Charlotte of Savoy one, 1483, and so on. They are so numerous in France in the sixteenth century that their use among the rich seems to have been almost universal, but in the seventeenth century it again became more sparing. Rock-crystal spoons were contributed to the loan collection of 1862 by the Marquess of Salisbury, mounted in gold, one of them being Italian work of the sixteenth century. An Oriental one was lent by the Earl of Stamford and Warrington. An incense spoon with rock-crystal shaft, dating from about 1480, and several of agate are in the Ferdinand Rothschild bequest in the British Museum.

ECCLESIASTICAL PLATE

PLATES XXX. TO XXXII.

From a limited quantity of ecclesiastical plate three objects have been selected for illustration. All are typical of the best Renaissance work of their respective countries. Of these, the monstrance lent by Lord Battersea, PLATE XXX., is described under Case K, No. 5. It takes the form of a flat oval receptacle of crystal, which two angels, kneeling upon cornucopiae projecting from either side, appear to adore. It rests upon a base of two stories, most richly and minutely worked. A blemish in the design is the considerable difference in scale between the upper and lower parts. The upper portion recalls the form of some of the much admired designs for hand mirrors by Etienne de Laune. The base appears inspired by some of the best-known bronze altar candlesticks of northern Italy, with the questionable addition of some scrolled

brackets with bunches of fruit at the angles. The figures of angels in the niches of the upper tier and of saints in the lower, together with the terminal figures dividing them, are modelled with considerable repose and dignity. The whole of the details, but more especially the strap-like scrolls round the receptacle, and those of the base, suggest one of the great German craftsmen, of whom many were settled in Spain.

The magnificent altar candlesticks lent by Mr. Leopold de Rothschild (PLATE XXXI.), take the best form of the Italian Renaissance; a balustred stem on a tripod base shaped like a classic altar. The only enrichments modelled in relief consist of some quite subordinate acanthus work on the stem. The outlines are thus unusually reticent and pleasing. The sumptuous effect is obtained by the numerous gem-like insets of rock-crystal, cut table-wise and in curves symmetric with the general outline, and the beautiful foliated designs in enamel, with which the surfaces of the metal are everywhere inlaid. These are of the rare kind in which the treatment of the metal is exactly as for damascening, but the incisions are filled level with translucent enamels in the brilliant colouring of the sapphire, emerald, ruby, topaz and amethyst. It is practically a form of translucent champlevé, in which the desire to simulate cloisonné is completely abandoned, and the metal surface left to preponderate. The grandest examples of this work are the well-known pilgrim bottles and *écuelles* in solid gold, of the Pitti Palace, erroneously attributed to Cellini. The method was pursued at a later date in Germany, perhaps most notably in the case of the gold chalice made for Maximilian I., Duke of Bavaria, 1623-1651, by an Augsburg goldsmith, and now in the Reiche Kapelle, Munich; and still later in France, when small work, *étui* cases and such-like, were sumptuously decorated in this manner under Louis XV. To return to the candlesticks, the stems are somewhat slender, baluster shaped, with many moulded members, and swelling towards the centre into a prominent knop, enriched with six crystal plaques above and six beneath. They finish below in a dome upon a cylinder, also enriched with twelve crystals. The base is important, triangular in plan, the angles bevelled off to form three lesser faces. All these are tapering upward, slightly concave but with a vertical step above and below. Every change of direction is bordered by a delicate moulding, and the three principal faces have panels of crystal. The whole rests upon three cleft scrolls. Every part of the surface is more or less occupied by fine designs in enamel. The selection of the decoration and the careful proportions show that beauty of outline was the artist's first consideration, perhaps as a protest against the over-elaboration of some contemporary examples in bronze.

The third example, shown on PLATE XXXII., and lent by Mr. Pierpont Morgan, is an ebony triptych, with silver-gilt enrichments, by a celebrated smith of Augsburg, one Matthew Wallbaum, who established himself there from Holstein in 1582. It is modelled on the traditional architectural lines of northern Europe, with spire, finials and flying buttresses, but all worked out in essentially Renaissance detail, exquisitely modelled. The enrichments consist mainly of

delicate scrolls supported and connected by fantastic horizontal pieces, and with many small obelisks and spires and drooping pendants, in the manner peculiar to this artist. Besides the several vases of flowers and cherubim, the spire is surmounted by a female figure, and the design comprises an angel and the two Marys, with St. Michael and St. George on either side beneath, a *pietà*, and the four evangelists.

Among the numerous works left by the same artist, enumerated by Rosenberg, are similar triptychs, the oldest dated 1593; pyxes, paxes, reliquaries, portable altars, caskets and monstrances, chiefly in ebony with silver-gilt mounts, and, more rarely, of enamelled gold. His grandest work is the large cabinet or press of ebony, about four feet high, and completed in 1617 for Duke Philip of Pomerania. The spirited group of Parnassus crowning the apex, and most of the mountings and contents, are of exquisite workmanship. A casket in the Rothschild bequest to the British Museum, reputed to have been in the possession of Henri IV., is an excellent example of Wallbaum's work, and the mounts of the remarkable ebony medicine chest with a solid gold mortar, at Windsor, are probably by the same hand. Besides the favourite combinations of ebony and gold, several reliefs and two of the figures of Diana on the stag are by him, though other Augsburg makers, signing J.F. and J.M. also reproduced them.

ANDIRON

PLATE XXXIII.

The great age for massive silver furniture, such as thrones, tables, appliques, guéridons, passed away with Louis XIV., when the Rococo established its fame for work in bronze and ormolu. Andirons in silver, however, were still occasionally produced. The massive example lent by Earl Cowley and illustrated on PLATE XXXIII. is in the most exaggerated form of the Rococo as understood in Germany. An effect of grandeur is not altogether wanting in this asymmetrical mass of swirling waves, clams and rushes, with incidents such as a cornucopia and flowers. It is nearly three feet in height and was produced in Augsburg in 1745. Affixed to the central escutcheon is the closed crown of a Prince-Bishop over the monogram C.P.

SECTION II. ENGLISH WORK

I. THE TUDOR PERIOD

WHEN there were neither banks nor banknotes, stocks nor shares, portable wealth had to be hoarded in silver and gold, no inconsiderable proportion taking the form of family plate, which was useful both in itself and for display, and formed a reserve of treasure available to be minted whenever required. Pressing political needs have frequently consigned the bulk of English plate to the mint, but the ordinary vicissitudes of families would alone account for the disappearance of all but a fraction of it. Apart however from monetary pressure, the rapid changes in the taste and habits of the wealthier English classes quickly rendered the plate of every past generation obsolete, necessitating its perpetual refashioning. Moreover fire, theft, wars, enterprise and extravagance, charity and parsimony, ostentation and religious changes have all alike combined in one result, the destruction of works in gold and silver whenever the metal itself was of any considerable value. The few examples that remain of greater age than the Tudor dynasty are either treasure trove, or the subject of some bequest by a venerated benefactor to a corporate body, or such examples as mazers, horns, cups made from the cocoa-nut, stone-ware jugs, etc., in which the intrinsic value of the silver mounts is insignificant.

It is unlikely that any fine mediaeval plate remains at the present day in private possession unknown to its owners, but it may still be possible to recognize abroad pieces of English make, or to recover them in excavations or from ancient wrecks; but, unless from the latter, there does not seem much immediate prospect of materially increasing our total quantity from such sources.

The known specimens do not call for notice in the present work, the earliest of the pieces illustrated dating no further back than 1495. Even though the quantity of plate in use in the days of Henry VII. and Henry VIII. was so vast as to be commented on by every observant visitor, scarcely any has escaped destruction. An Italian remarked, about 1500, that the riches of England were greater than those of any other country of Europe, and that there was no small innkeeper, however poor and humble he might be, who did not serve his table with silver dishes and drinking-cups; and that anyone without at least £100 sterling's worth of plate in his house was considered to be a person of no consequence. Polydore Vergil fully corroborates this extensive use of plate throughout England, adding that there are few whose tables are not daily provided with spoons, cups, and a salt-cellar of silver. On the marriage of Prince Arthur in 1501, which took place in the Palace of the Bishop of London, there was a cupboard of plate, of five stages, in the great hall, and another in the chamber where the princes dined, of plate of gold set with precious

stones and pearls, valued at £20,000, on which, according to Hall, the dinner was served, though other chroniclers say it was not touched. On the espousal of his sister Mary to Charles of Castille, no cup, salt, or laver, was used but of fine gold, and no plate but gilt. The Italian relates further that the most remarkable thing in London was the wonderful quantity of wrought silver exposed for sale. He observed in one single street, named the Strand, leading to St. Paul's, fifty-two goldsmiths' shops, so rich and full of silver vessels, great and small, that all the shops of Milan, Rome, Venice and Florence, put together, could not equal in magnificence those he had seen in London. And these vessels were all either salt-cellars, or drinking-cups, or basins to hold water for the hands. As might be expected, there was an infinite profusion of gilded plate at the Mayor's and Sheriffs' dinners, which lasted four hours or more. No pieces are now extant which belonged to royalty during the reign of Henry VII., except the "hour-glass" salts given to Christ's College, Cambridge, by the Countess Margaret of Richmond.

Nor are we much better off in regard to the plate of Henry VIII. Inheriting the richest treasury in Europe, and addicted to inordinate display, the quantity of plate in his possession must have been prodigious. The "cupboards of plate" were still more grandiose than in the preceding reign. Wolsey, entertaining in 1528 the French ambassadors with their suite of 280 persons, presented cupboards which extended the whole length of both banquetting-rooms piled to the top with plate, while every guest-chamber was provided with an ewer and basin, candlesticks, and massive pots for wine and beer, all of silver. The lavish display of silver made both by the Cardinal and his royal master are the theme of every chronicler, yet hardly a vestige of it remains, except the cup of 1523, presented in 1540 to the Barber-Surgeons by Henry VIII. Apart from this royal specimen, most of the pieces of silver preserved differ in no important respect from that of the preceding reign, but retains its English and mediaeval feeling. Rivalry with François I. and the example of Wolsey probably induced Henry to affect Italian art, and at one time quite a number of celebrated Italians, many of them goldsmiths, were domiciled at court. On the Wolsey tapestries at Hampton Court many sumptuous articles of plate are represented, designed in the richest Italian taste. Though the tapestries were woven in Flanders, they no doubt represent the objects used by such magnates as Wolsey and Henry VIII. Later, Holbein became attached to the court, and made designs for silver-work which influenced profoundly the work of the two succeeding reigns. A drawing of a magnificent gold and jewelled standing cup and cover, made for Queen Jane Seymour, is preserved in the Bodleian. The cup is described in Rymer's "*Foedera*" as "a fair standing cup of gold set with diamonds and pearls, with the initials 'H I' knitted together, and the motto 'Bound to obey and serve.' The cover is surmounted by two boys supporting the queen's arms under a crown imperial." The cup weighed seventy-five ounces. The almost historic cup, long supposed (from its bearing the crest, a mitre, and initials "T B" of Baron Berkeley) to have belonged to Thomas à Becket, is of ivory, with gilt and jewelled

mounts of Holbeinesque design. The form of the Seymour cup prevailed for wellnigh a century in Germany, and held a place in English design for almost as long a period. Of later date than Holbein, but of the Flemish school, is the ewer and dish of 1545, presented by Archbishop Parker to Corpus Christi College. Under Henry VIII. vast quantities of German traders, artists and craftsmen, and other foreigners were encouraged to settle and granted concessions, and by the end of the reign, English traditions and the generation of craftsmen which had produced such results as St. George's, Henry VII.'s, and King's College Chapels must have wellnigh died out.

The extravagance and love of display of Henry were not inherited either by Edward VI. or Mary, and we do not hear of any great patronage afforded to the goldsmith, or of the employment of notable artists. Edward so far followed his father's footsteps as to be "especially good to foreigners," but in his reign the quality of English gold and silver, previously the best in the world, was much debased. A summary of "matters to be concluded," in his own handwriting, puts "gathering and coining of the church plate" in the front rank, and his patronage of the goldsmith is only represented in existing specimens by the chalices, of stereotyped pattern, with which he solaced the churches and cathedrals which he so industriously pillaged. The reigns of both Edward and Mary, which lasted together but thirteen years, were overcast by an obstinate bigotry which insisted on imposing their personal religions on the large sections of their subjects who clung to opposite views. Probably the plate left by Henry VIII. was still in use, and there is no reason, since it was of Renaissance design, why it should have been regarded as obsolete by his young son, or his conservative daughter Mary. It probably adorned the cupboard of gold plate "four stages high," and that of "massy silver six stages high," used by Edward VI. when he entertained the Dowager Queen of Scots at Hampton Court. There was certainly no lack of royal plate in these reigns, for Mary sent out of the Tower to Winchester twelve carts full for use on her marriage with Philip. None of this exists, and it is remarkable that the known pieces of both Edward and Mary are scarcely distinguishable from the plate of Elizabeth, where they are not hall-marked. Foreigners still swarmed in the army and the cities. On the coronation of Queen Mary in 1553, three of the pageants were erected by Esterlings, Genoese, and Florentines. A year later complaint is made that for one Englishman four Spaniards were met in London streets, to the great discomfort of the citizens. Nevertheless, ancient customs were stoutly maintained, especially the partiality for beer, a taste shared by foreigners after a few essays. At the collation following the landing of Philip at Southampton, a great number of silver pots and ewers full of wine, beer and ale were brought in according to the custom of the country, when Philip ordered beer to be brought him, which he drank, to set an example to his Spanish lords. Wine, on the other hand, was habitually drunk in great moderation by us, when, as the Italian chronicler remarks, it was at our own expense; and it was considered no inconvenience for three or four persons to drink out of the same cup. Few kept wine in their own houses, and even distinguished ladies and gentlemen

resorted to taverns when they meant to drink a great deal. Of the existing pieces none call for special notice. Their present rarity was contributed to by the strict enforcement of laws which prohibited, under a very heavy penalty, any gold or silver plate, or even any money, beyond a few crowns, being carried out of the country.

The plate of Elizabeth's reign is much more abundant, and is, on the whole, refined and varied, presenting a decidedly national character, notwithstanding the influence of the imported examples which reached our shores and often served for presentation. Some of our most important pieces, such as the standing cups of St. John's and Corpus Christi Colleges, the superb tazza-shaped cup and cover of Emmanuel College; perhaps Queen Mary's cup, of Perth, and the gourd-shaped cups of the Armourers, Broderers, and Bristol Corporation, etc., might almost be copies of German originals. On the other hand, the tazza and other smaller drinking-cups, tankards, jugs, salts, and many of the ewers and dishes, are distinctly English. The extensive plagiarism apparent among these was doubtless due to the aggregation of crafts in single streets. The goldsmiths at this time resided in Cheapside, in a part called Goldsmiths' Row, and their ordinary wares were probably more or less displayed to the passer-by on stalls, as in Eastern bazaars. When Wyatt's forces thundered at the City gates, "then should ye have seen taking in wares of the stalls in most hasty manner."

Though Elizabeth was extravagant on her personal adornment, she too does not seem to have been lavish in her patronage of the goldsmith, for there are no records of unusually large purchases or of specially sumptuous displays. "A great navy upon the sea near the south coast of England, with '*venit, vidit, fugit*' upon it, cast in silver," seen by Camden, would have been extremely interesting had it been preserved. The Rutland ewer and dish; the Martin Bowes cup of the Goldsmiths; the Drapers' cup of 1578; besides those mentioned previously, are of superb workmanship; but the exquisite enamelled gold miniature cases would alone suffice to satisfy us as to the splendid craftsmanship of the goldsmiths of Elizabeth's reign. Though she expected large presents from her courtiers when she honoured them with visits, amounting to a whole "cupboard of gilt plate" from Lord Arundel at Nonsuch in 1559, her return presents seem usually to have been trifling. Pieces of plate or jewels were also expected from the court on her birthday.

Existing pieces are not remarkable for size or weight, but are for the most part highly decorative and of excellent workmanship. A few of the ewers and dishes were made for established gentry, but silver of far more massive character than any now preserved was used by the higher nobility. The quantity absorbed by great households, as evidenced by the Hardwicke accounts, extracted in MS. by Mr. Bernal Bagshawe, must have been enormous. The bedroom utensils were of massive silver, ewers, basins, "potts," warming and perfuming pans, chafing-dishes, candlesticks "with stages" and "like galleys" in abundance, snuffers, andirons, and jugs for beer. For the table there were dishes, platters, bowls, standing cups,

tankards, salts, pepper-boxes, and spoons. Some of these objects were of surprising weight, "livery" pots weighing 150 and 170 ounces the pair, a posset cup 71 ounces, a ewer and basin 167 ounces, a pair of flagons 191 ounces, and so on. The quantity of plate, 15,000 lbs. in weight, left by Lord Burleigh, is commented on in Evelyn's Diary.

The national spirit of self-reliance developed by Elizabeth rendered our designers increasingly independent of foreigners, and this independence, save for a slight recrudescence of German art towards 1617, was maintained throughout the reign of her successor. The steeple cups, however, are the most, and perhaps with the smaller wine-cups, the only characteristic objects peculiar to the reign of James I.

MAZERS

PLATES XXXIV. AND XXXV.

The mazer is a survivor of the wooden vessels which, with those of horn, sufficed the great mass of our ancestors, until the introduction of pewter. The word is German, and signifies streaked, spotted, or grained wood, the same word in Flemish being applied more definitely to that of the maple. Towards the first quarter of the fourteenth century the equivalent term "murra" is used, but less frequently. This, no doubt, is derived from the French *madré*, Spanish *madera*, which stands as to wood as the sister word *marbre* does to stone. A third term, *mestyn*, occurs more rarely, but after about 1490 both again give place to mazer. The *mazelinier* or *madrinier* was a court functionary who, in France, had charge of all hanaps, both wood and silver, in the fourteenth century. No doubt every kind of mottled wood was designated mazer, though it has been supposed to apply more especially to walnut in England and maple in Germany. Cyprus and *madré* are distinguished, and Bernard Palissy writes that maple wood is more *madré* than any other, and beautiful tables are made of it by the Flemings. An old *fabliau* recites:

"Bon hanap
Qui n'est d'étable ni de sap
Mais de madré bel et poli."

It appears that wood marbled and yellow as wax was chiefly admired, and many bowls of this kind were mounted in the fourteenth century in enamelled gold set with gems. There still exists at All Souls' College a bowl with cover of light yellow colour, with gold handle set with a pale uncut ruby and four pearls; and many such are enumerated in French inventories. There must have been something alluring about this richly mottled wood cut from the bolls and knots of trees. Our ancestors were but reviving the love felt in ancient Rome for the waving lines of wood which recalled the markings of tiger and panther, the eyes of the peacock's tail, or dense

masses of corn, and was in colour like wine mixed with honey. The wood of the *callitris* from Mauritania surpassed all in value, for Pliny recounts that Cicero paid a million sesterces (£9,000), for a table, and another, sold for King Juba by auction, surpassed this price by twenty per cent.

The mazer bowls were large and small, and prized according to the richness of graining. The larger bowls often bore special names, and were mounted in silver with inscriptions, the raised centres being enamelled with arms, or figures of saints, and with gilt and embossed frets and gadroons. As the belief that woods healed dangerous illnesses, or revealed poisons, waned, the more expensively mounted vessels disappeared, though not until the seventeenth century were the mysterious properties of such woods as tamarisk and aloe wholly disregarded.

The earliest mazers existing are in the Harbledown hospital, near Canterbury. One, of the time of Edward II., with a Lombardic inscription, has a silver-gilt medallion with an equestrian portrait of Guy, Earl of Warwick. Another has a crystal inset, an additional safeguard against poison. Next in regard to date are those of St. John's hospital, Canterbury, and Christ's College, Cambridge, all of the fourteenth century, also the Scrope mazer of York Minster (1398 to 1405), with an inscription in black-letter, and those of the Ironmongers' Company (1450), one inscribed in black-letter. Next are those of All Souls', Oriel, and Corpus Christi Colleges, with Renaissance lettering. Many others of the fifteenth century are described by Mr. St. John Hope in "*Archæologia*," vol. I. A superb specimen, 1534, is illustrated in the Burlington Club Catalogue, while another specimen, of about 1500, is shown on PLATE XXXIV. of this work, and a small one, of 1510, on PLATE XXXV., Fig. 2. Two others, of the time of Henry VIII., are in the Franks bequest to the British Museum. Their use endured for some time, for Pepys, when at Saffron Walden in 1659, was served "in a brown bowl, lipt with silver," "and at the bottom was a picture of the Virgin with the Child in her arms, done in silver." This is still preserved in King Edward VI.'s Almshouses.

The mazer mounted upon a foot suggested many of the standing cups, like that of All Souls' College, 1529, and the entirely silver Foundress's cup of Pembroke, of a much earlier date. Sir Samuel Montagu's collection comprises one of the sixteenth century, PLATE XXXV., Fig. 1, the bowl of which is made of serpentine, on a low gadrooned foot.

An illustration to the Luttrell Psalter shows the principal personage drinking from a beaker, while the priest drinks from a mazer-like bowl. King Arthur, however, according to a fourteenth-century ballad, drank his "wine in bollus of tre."

English cups made of the cocoanut have already been referred to. They were perhaps popular because the bowls, while possessing the rich colouring of the mazer, were fashioned with little labour. The gourd was not used as a drinking-vessel in England, but the Rodney cup, possessed by Sir Samuel Montagu, and the Hamilton cup in the British Museum, are in silver

gilt, their forms being based upon the model taking the gourd form used in German heraldry. There are several such cups of wood in the British and the Victoria and Albert Museums.

The earliest wholly silver form of cup that has survived is rarely if ever met with, except in the custody of Corporations. The bowl is deep, wide at the mouth, ogee in outline, with a stout trumpet-shaped stem. The New College, Oxford, and the Armourers' Richmond cup, both of about 1480, are bossed in the German fashion, and certainly appear derived from the calyx of some flower. The anathema cup of Pembroke is plainer, while the Mercers' grace cup and that of Christ's College, Cambridge, of the sixteenth century, are richer. The most beautiful as well as the earliest, about 1440, is the Foundress's cup, of the same college, decorated with diagonal bands of flowers realistically treated. One of about the same date in the Fastolfe inventory is described as decorated with "poppy leves, roses, columbyne, and other flowers, all enamelled," and may have resembled this. Most of these, being presentation cups, may be unusually rich.

FONT SHAPE DRINKING-CUPS

PLATE XXXVI.

Of perhaps greater interest as representing the average domestic drinking-cup of the close of the mediaeval period, are those illustrated on PLATE XXXVI. The earliest (Fig. 2), dated 1500, is of the time of Henry VII., and was acquired by its present owner, Sir Samuel Montagu, from Mr. Henry Willett, while the second (Fig. 1), dated 1521, first exhibited by Mr. Durlacher in 1862, was afterwards sold in the Dunn-Gardner collection for £4,100, or £300 per ounce, to Messrs. Crichton, from whom it passed to Mr. J. A. Holms. They are described under Nos. 2 and 3, Case J. Both are similar in shape, and inscribed with pious mottoes round the rim, but the later one has the stem fluted and the bowl scaled. A splendid example, dated 1515, of this form, covered, and bossed all over, is in Corpus Christi College, Oxford. Another, partly bossed, and with inscription, is the 1525 Bodkin cup, of the Portsmouth Corporation. Two others, covered, and nearly identical with Fig. 2, are used as chalices, the one, date about 1510, at Sandwich; the other, 1512, at Wymeswold, Leicestershire.

A MEDIAEVAL BEAKER

PLATE XXXVII., Fig. 1.

This interesting cup dates from the reign of Henry VII., 1496, and is a low, tumbler-shaped vessel, barely $3\frac{1}{4}$ inches high, and but little exceeding this in diameter. Though scarcely weighing seven ounces, it fetched at auction £1,270, at which price it was purchased by Messrs.

Crichton. Its only decoration is a series of salient flame-like ridges, in the manner of ancient Flemish chalices; perhaps borrowed from Venetian glass, and certainly affording a practical grip.

The beaker is undoubtedly one of the most ancient of drinking-cups, and was fashioned of horn, as it still is even to this day. In mediaeval times the form was often exalted into cups of surprising magnificence by the addition of high covers and spreading feet, upon the latter of which the whole art and craft of the goldsmith and jeweller was lavished. Among the few still existing English mediaeval representatives of this form are the superb specimens of Christ's College, Cambridge, 1507, and that of Oriel College, Oxford, of the fifteenth century.

SPOONS

PLATE XXXVII., Fig. 2.; PLATE XXXVIII.

The relatively slight diversity seen in English spoons would seem to speak little for the inventive faculty of the craftsman; but only few specimens ante-dating Henry VII. are preserved, and the forms of those occurring in earlier inventories, often of solid gold, is matter for conjecture. The original Coronation spoon, of silver gilt, weighing three ounces, was replaced, with the rest of the regalia by Sir Robert Vyner, possibly from an ancient model. At least the special richly worked spoons, frequently of gold, jewelled, with agate or crystal bowls, for eating green ginger, fruits and sweets, must have been of great diversity. Among those enumerated as in the Royal Treasury, in 1649, were spoons of crystal, agate, and mother-of-pearl, garnished with rubies and other gems, a lapis-lazuli spoon in gold set with diamonds, and a "golden foulding spoon" with rubies, diamonds and enamel.

Spoons must have been in use since as far back as written history extends, but, perhaps, as a rule in early times each guest brought his own; they are frequently mentioned in inventories as folding, for the pocket. In 1085 Abbot Wulketul restored to Croyland twelve spoons of silver. In 1181, Roger, Archbishop of York, left forty silver spoons among his plate. Notices of spoons in the thirteenth and fourteenth centuries are cited in Cripps's "Old English Plate," several of those belonging to Edward I. being of gold. In the careful inventory of the immense services of plate left by Sir John Fastolfe, in the first half of the fifteenth century, there are but sixteen spoons of silver with the tops "gylt lyke perle," seventeen others of two sorts, and thirteen, presumably a set of Apostle spoons, "wherof oon is gilt." If we may judge from a pewter example found at Pierrefonds by Viollet le Duc, and by contemporary representations, the ordinary twelfth-century spoon had a round bowl with a long slender handle, and a small pointed knob. A century later the bowls apparently became pear-shaped, the length of the handle varying with changing fashions, but both shapes of bowl remained in use until the fifteenth century. It is remarkable that no example of such an everyday object as a spoon, and one so easily lost, hitherto

It thus appears that the forms of spoons changed little, except as to the fashion of the knob, down to the close of the Commonwealth. The earliest are perhaps a little more pointed in the bowl, but they are always pear-shape, with the taper towards the handle. It is difficult, however, to imagine that such a change in fashion as the introduction of the exaggerated ruff, did not affect them, and it is known that in France they became sensibly elongated. Brantôme writes, that the dames of honour of his day helped themselves indifferently, either by putting their hands in the dishes or using forks. Etiquette became more rigid under Louis XIV., when an impostor was unmasked through taking olives with a fork.

With Charles II. the flat-handled spoon was introduced, and rapidly superseded every other kind. The three illustrated on PLATE XXXVII., Figs. 12 to 14, may be considered the immediate ancestors of those now in use.

TAZZA-SHAPED DRINKING-CUPS

PLATE XXXIX.

The open tazza form of drinking-vessel is frequently represented in Italian pictures. The covered tazza-like cup of Corpus Christi College, Oxford, 1515, and that presented to the Barber-Surgeons' Company by Henry VIII., 1523, are among the earliest examples of English silver showing Italian influence. Such forms were not generally accepted, however, until the generation imbued with English Gothic tradition had died out, and Italian Renaissance taste had become completely domiciled. The open tazza cup became suddenly popular in the time of Elizabeth, 1560 to 1580. Their extremely shallow bowls suggest raised dishes for sweets rather than cups to drink from. The stems are double trumpet shape, diverging from a flattened central knop, flat chased, with a semi-geometric strap-work design, over a low domed foot, embossed with fruit in cartouches. The bowls are plain outside, but engraved inside with bands of arabesque woodbine scroll-work, vandyked at intervals, in the manner of Holbein. The central raised print in these cups, unlike those of the contemporary rose-water dishes, and even most of the silver-mounted mazers, is rarely decorated with the arms of the owner, but bears a medallion of a warrior's head, like the Greek *emblemata*, but of Italian Renaissance design. An exception, lent by Mr. J. E. Taylor, No. 15, Case K, has an engraved shield of arms in outline. These cups, which are always gilt, vary in diameter from 6 to $7\frac{1}{2}$ inches, the height a little exceeding 5 inches. They were thus capacious looking in proportion to their actual holding capacity. Two fine specimens are illustrated on PLATE XXXIX., Fig. 1, dated 1577, realized not long since £737 10s., and is described under No. 26, Case K; Fig. 2, dated 1583, is described under No. 7 of the same case. Several others are illustrated in the Burlington Fine Arts Club Catalogue. The makers'

XXXVIII. These and the Maidenshead and Apostle tops are seated on architecturally moulded caps. Of seal-top spoons, by far the oldest and most interesting specimen is that for long believed to have been left as a souvenir with Sir Ralph Pudsey, at Bolton Castle, by Henry VI. after the disastrous battle of Hexham, and now preserved at Hornby Castle. The octagonal top is engraved with a rose, and below are three moulded fillets, but the date letter is now read as 1525. Its nearest known rival in point of age, 1544, is that shown on Fig. 3, PLATE XXXVIII. The top remains octagonal, but has a lobed or fluted vase-shaped knop instead of mouldings. In one of 1558, described Case G, No. 17, the top is rounded. Later the seal tops with fluted knops were mounted upon a second fluted baluster-shaped vase, as in Mr. Brand's specimen, Fig. 4, PLATE XXXVIII.; while in Fig. 6, made in Exeter in 1596, the flutes of the baluster are replaced by acanthus leaves, or with roses on stems in panels, as in No. 26, Case G, 1595. A more singular variation is seen in Fig. 9, PLATE XXXVIII. In the latest, 1658-1679, the baluster becomes a smaller repeat of the knop, and the under part of the seal is ornamented.

The fine example of 1609, Fig. 10, described under No. 11, Case K, bears an inscription in English recording its gift. Other instances of inscriptions are seen in the Apostle spoons, Nos. 21 and 28, Case G, 1578 and 1601, dedicated in Latin, in the Stanyforth collection. A number of quotations relative to the gift of these spoons are quoted in Hone's "Everyday Book," under January 25. They were generally selected for christenings, and the custom was maintained until about the year of the Great Fire, 1666. The Innholders welcomed the gift of a spoon with the figure of St. Julian, their patron, of which they possess twenty dating from 1561 to 1693; while the Armourers made the presentation of a seal-top spoon of a given weight, a condition of admission to the Company. They possess seventy-two dating from 1552 to 1627. Stowe records that the Lord Mayor sent a silver-gilt spoon to every liveryman with an invitation to dine. The Painter-Stainers have two spoons with a vase and Roman warrior holding a shield for knob, 1680, and the Wax-Chandlers one with massive knob in form of a bee-hive, 1630. Slip-top spoons, in which the end is just bevelled, as if the knob were sliced away, and known as "Puritan," occur in an inventory of 1500, quoted in Cripps's "Old English Plate," as "slipped in lez stalkes." A dozen of early date, found by labourers draining at South Perrott, Dorset, were in the 1862 Loan Exhibition. One of 1637 is described under No. 40, Case G. The set of six, with curved handles and hoof-like ends with rounded bowls, 1652, Fig. 11, PLATE XXXVIII., present a singular departure. Among the inventories cited by Cripps are spoons with "square knoppis," 1474; "dyamond poyntes," 1487; "balls on the ends of the stems," 1516; "angells on the knoppys," 1546; "skallop shells on their heads," 1558. Bishop Fox bequeathed a set with owls and a set with balls and knops. Sometimes spoons were made with a peg to the handle, over which a fork end could be slipped. In the Haddon Hall accounts are "6 little spoons with forkes at the ends," 1639.

and seated in a laurel wreath border, forms the neck, which is connected to the lip by four much smaller terms having forked and intertwining tails. The spout is supported by a finely modelled female head. A helmeted male terminal figure, forming the handle, bends over and clasps the rim; his forked tails are scaled and spirally intertwined; while perched upon his arching back is a large snail, a smaller one upon it, and beneath all a satanic mask. The ewer rests upon a low stem with richly worked knop, having four applied eagles' heads. A rayed disc unites the stem and the embossed foot, of ogee outline, on a moulded base with two ovolo enrichments.

The dish, 18 inches in diameter (PLATE XLI.), is set with thirteen large carnelians, eight of them in the somewhat narrow rim, with the interspaces embossed with a strap-work design centring in a mask on a field, with birds, fruit, etc. Four agates are set in the hollow of the dish, in rich strap-work frames amidst embossed cartouches, enclosing winged figures, garlands, birds, monsters, snails, etc. The raised centre is formed of a large circular carnelian, surrounded by several enriched borders.

Several other specimens of the sixteenth century are known, among them the salvers of the Merchant Taylors' Company, the pair at Bristol, and a pair in the Royal collection. A magnificent pair of 1599, belonging to the Earl of Ancaster, is illustrated on PLATE XLII., and described under Nos. 3 and 4, Case M. Both are embossed in the usual manner with strap-work, sea monsters, etc. An additional interest is derived from the cypher "A R" combined under a royal crown, engraved on the print of the dish and on an escutcheon on the ewer, indicating that they were in the possession either of Anne of Denmark or Queen Anne. The same treatment has befallen the examples still remaining in the Royal collection, on which the engraved arms of George IV. when Prince Regent, have replaced the original enamels. One of these and several others of the early seventeenth century are illustrated in the Catalogue of the Burlington Fine Arts Club. The splendour of such pieces appears to have been appreciated in all ages and amidst every change of fashion.

The remarkable dish, PLATE XLIII. (Case O, No. 2), lent by Captain Randolph Wemyss, is of rude workmanship. On a roughly bossed-up and soldered print are engraved the date "1285", under a shaped shield of arms, and the initials "D S V" in the Elizabethan manner. The rim is nerled and impressed by an unskilled hand, with a delicate scroll and leaf pattern from a book-binder's die. It bears French control and other marks. The legend connecting it with the Maid of Norway evidently existed when the engraving was added in the sixteenth century.

marks differ in four out of five instances, and the range in date is from 1564 to 1583. Like the beakers, they are scarcely represented among Corporation plate. In a Dutch painting of the Rembrandt period a man is shown drinking from a tazza of this form, the lady from a beaker, known abroad as the ladies' vessel.

EWERS AND ROSE-WATER DISHES

PLATES XL. TO XLIII.

Pieces of such proportions as the rose-water dish and ewer afforded unusual opportunities to the craftsman. Those of Italy, Germany, France, Spain and the Netherlands vied with each other during the sixteenth century in producing ewers and salvers which must ever remain among the most noble triumphs of the goldsmith. Our English craftsmen emulated those of the Continent, and fortunately an unusually complete and extensive series of their works has been preserved. The earliest form adopted by us did not, as might have been expected, come direct from Italy, for the low, wide-mouthed shape of 1545 with its long decurrent angular spout rising from almost the base of the ewer, suggests a Flemish origin. Its counterpart is, in fact, represented on one of the splendid gold-woven Flemish tapestries acquired by Wolsey in 1523, and still preserved in his Palace of Hampton Court. Probably the latest of this form existing is that (Case N) made for the Leigh family, of Lyme, in whose possession it still remains. Illustrations both of the dish, 1556, and the ewer, 1574, are in the Catalogue of the Burlington Fine Arts Club. Next in point of date, and perfectly unique, is the superb ewer, 1579, and dish, 1581, belonging to the Duke of Rutland and illustrated on PLATES XL. and XLI. This magnificent specimen of the jeweller's, no less than the goldsmith's, art, is formed as to the ewer of four cylinders cut from red carnelian of differing sizes, presenting a step-like outline. Three are used for the body, the widest and shallowest above, the others successively of reduced diameter but increased height. These graduated cylinders are united by regions of richly embossed silver comprising centaurs and figures of every description, with masks, fruit, etc. The agates are gripped by narrow moulded bands with the peculiar enrichments of twisted wire known as "dancette." The lowest cylinder is seated in a band of laurel wreath, over a cup embossed with strap-work, scrolls, fruit, garlands, masks, etc. The region above the widest agate, forming the shoulder, is no less finely embossed with tritons, dolphins, shells, etc. All the mounts between the agates are joined by scrolls to four female caryatides, emerging from sheaves of acanthus, modelled in the round, and independent of the step-like contour of the body. Their feet rest upon snails attached to the lower laurel wreath border, and their heads are applied to the embossed shoulder of the ewer. A fourth cylinder of agate, smaller than the rest

at Christ's, Cambridge, one at New, Oxford, and the splendid one enamelled given by Bishop Fox to Corpus Christi, Oxford, about 1517. As to this we may say with Adriana, in "The Comedy of Errors," "I see the jewel best enamelled will lose its beauty; yet the gold bides still." Two of the same form, but uncovered, 1518-1522, belong to the Ironmongers' Company, and a fine one, 1516, is mentioned by Cripps as at Cothele.

It is difficult to realize the variety of design applied to salts, unless through some such inventory as that of the Tower. Henry VII. left behind him £1,800,000 in gold and silver, equivalent to about twenty millions of our money, most of which was in the Tower. Writing of this Nicander Nucius says: "Here the treasures and valuable property are deposited. For they are said to exceed the anciently famed wealth of Cræsus and Midas, so vast a quantity of gold and silver is treasured up there." A century and a half later much still remained. Of the salts mentioned in 1649 several are of agate, crystal, and lapis-lazuli. Some are more fully described; as "an agate salt in gold and enamel supported by three men, with a ship on the cover; a globe salt in gold and green enamel supported by two men, with two others on the cover; a coral salt in gold, a statuette on the cover; a small agate salt with mother-o'-pearl cover in enamelled gold, the figures of three men on the base on five agate balls; an agate salt with a pyramid cover and four hanging pearls; a large silver-gilt clock salt surmounted by a man with a falcon, with gold beads enamelled and gems, and six ivory beads about the base; a crystal salt gilt, with fleurs-de-lis, on three lions." The vast mass of the treasure had however disappeared, when Charles I. began to disperse the remainder, ordering a large quantity of gold plate and jewels to be delivered up to the Duke of Buckingham and Earl of Holland in 1625, for disposal in Holland. Among this was a salt held up by a lady surrounded by a group of five morris dancers and a taberer, weighing close upon 152 oz. of gold, and gemmed with 9 great sapphires, 6 great pearls, 159 smaller pearls, 99 rubies, and 51 diamonds.

A third peculiarly English type of salt, of which examples still exist, is supported by columns round a central cylinder, generally in part composed of rock-crystal. Of this kind there were in the same royal treasury: "one with three pillars and a crystal ball; one on five balls, the middle pillar jewelled; one with four pillars of crystal and a cupid; one larger with four double pillars, of which four were crystal and four gilt, with figures, masks, and gems; a clock salt with crystal case and four silver-gilt pillars." This extensive use of crystal was probably due to its reputation for detecting poisons. A salt of this kind is figured on *PLATE XLIV*. The centre is a cylinder of rock-crystal, enclosing a statuette of Venus Victrix with amorini clasping her knees, and held by serrated frets between two drums embossed with ovolos; the base is a square plinth with overhanging ogee top embossed with masks and fruit, standing upon a base of two steps enriched with stamped ovolo borders, the top similar but with an ovolo design, and at the angles four caryatid female figures; the receptacle is circular and plain, the cover square with cable edge

SALTS

PLATES XLIV. TO XLVII.

Throughout the middle ages there were but two objects of domestic plate of dignity and importance, and upon these all the resources of the jeweller and the goldsmith were lavished. These were the *nef* and the salt, one an attribute of royalty, and the other regarded with a semi-religious veneration. Both, in the forms they assumed, were primarily intended to avert the much dreaded effects of poison. The *nef* was practically a casket which safeguarded such table requisites as were needed for the personal use of royalty, and it eventually came to be treated by the courtiers with a respect little short of that shown by the clergy to the *pyx*. The *nef* and salt stood, stately objects on the banqueting-board, the one before the king when present, the other distinguishing by its position the noble guests from those of inferior degree. Little is heard of the *nef* in England after James I., and it probably disappeared for ever with the Commonwealth. In France, under Louis XIV., the *nef* continued to be brought in a few moments before the king took his place, preceded by an usher and yeoman of the guard, and carried by the grand butler, the courtiers making an obsequious reverence as it passed. It was watched during the repast, the chief almoner alone being permitted to raise the cover, bending the knee each time in passing it.

The ceremonial salt was permitted to men of all degrees, and frequently simulated the *nef* in magnificence. A ship was the favourite form for the one, and was also used for the other. One so used at Kenilworth is of mother-o'-pearl. Such stately jewelled conceits, used by kings and princes, have gone the way of the *nefs*, but some few of the lesser kind bequeathed to colleges of our great universities still remain. Of these the most ancient is that given to All Souls', Oxford, by Archbishop Chichele, 1437-1443. It consists of a covered vessel of rock-crystal, supported on the head of a silver-gilt giant or huntsman, on an enriched foot. A pair in gold, pledged to Cardinal Beaufort in 1438, were similarly upheld by a man and a woman, garnished like the stands with rubies, sapphires, and clusters of pearls. Other such salts are in the inventory of the royal treasury, 1649; "old" covered salts, one a woman of gold and enamel with the receptacle upon her head, valued at £80; another supported by a "blackmore," £140; and a third, in a lady's arms, of gold enamelled. A salt of gold with precious stones, "*à personnage d'une demoiselle à la façon d'Angleterre*," occurs in the valuation of the goods of Jacques Cœur, setting the English origin of this type completely at rest. The fifteenth-century salt, supported by a monkey, of New College, is akin to these. Among the fourteen salts possessed by Sir John Fastolfe other contemporary shapes are included, the two most stately being in form of a bastille with gilt roses, and a tower with many windows, gilt.

A second form peculiar to English art is the "hour-glass." Of existing specimens three are

form of a pyramid placed in the centre of the table, containing most costly utensils enriched with diamonds, and the king served on the knee. The earliest of the obelisk salts, dated 1599, is illustrated in the Burlington Club Catalogue. It comprises two receptacles for salt, identical, the upper raised on four scrolled brackets, the cover raised again above it on four other brackets, and finishing in a cylinder and rayed disc under four female terms which support the obelisk. Possibly this and its duplicate belonging to the Bristol Corporation may have been tampered with, but an old Indian reproduction of this design is also in existence. The "Anne Sweete" salt of the Innholders, 1635, is also identical, except for the slightly different arrangement of the parts. The same type occurs with a single receptacle, a specimen of 1626 being figured in the Burlington Club Catalogue, and another, of 1581, is in one of the Rothschild collections. The Painter-Stainers have one in which the cover is elevated on six scrolls.

The "bell" salt is another well-known but rare form, though three examples changed hands in the recent Dunn-Gardner sale. Cripps records that a specimen bought in Exeter for £5 was sold in the Hailstone collection, as far back as 1891, for 330 guineas; but another, sold within the last three years, fetched five times as much. The "bell" salt occurs in inventories of 1593 and 1594 quoted by Cripps. Mr. Leverton Harris's examples, Fig. 2, PLATE XLVI. (No. 16, Case K), 1591, is the earliest known, and Messrs. Crichton's, Fig. 1, Plate XLVII., 1613, the latest. The trivial changes of ornament in the interval are easily appreciated. Illustrations in the Burlington Club Catalogue are dated 1595, 1599, 1601; one in the Victoria and Albert Museum is dated 1594, and one at Christ's Hospital, 1607. Constructively the bell salt consists of two bell-shaped cylinders fitting into each other, truncated above to admit the receptacles, and facsimiles except as to size, the base of the upper one about corresponding in diameter with the top of the lower. The upper one has a domed cover surmounted by a removable globular castor with turned spike, and the lower stands on three ball feet bossed above into eagles' claws. The decoration on both, except for modifications due to their different dimensions, is the same; the quasi-geometric and tulip patterns of the contemporary steeple cups, carried out in flat chasing. In the older ones all beadings and steps are plain, but in Messrs. Crichton's and the Christ's Hospital examples they are enriched with stamped borders. These curious vessels take apart to form a larger and a smaller salt, and a castor of small capacity with large holes; the only gain by this arrangement being that one cover serves for two salts, and when together a somewhat striking object is formed for the buffet. The ornament, burnished in very low relief, is in panels on a stippled ground. In the 1591 example the background is indented or stabbed, and in Messrs. Crichton's it is dotted with rings. This latter measures $11\frac{3}{8}$ inches in height, and $4\frac{3}{4}$ inches in greatest diameter. The stamped borders are egg and tongue, and on the lower piece is an embossed guilloche and row of sunk ovals and dots. The letters "H" and "JA" are pricked upon a shield, and the mark is "DG" with an anchor between. So far all the makers' marks observed are different. The wholesale

surmounted by a depressed circular dome, richly embossed with masks, strap-work and fruit, and a baluster finial with a crystal ball in acanthus leaves under a child with bagpipes; the height is $7\frac{3}{8}$ inches, including the feet of four crystal balls in eagles' claws; the date is 1577, and maker's mark a falcon on scalloped shield. It is the property of Mr. Holms, purchased by Messrs. Crichton for £3,000, or the record price of £325 per oz. A salt of much the same outline, with Corinthian columns and small obelisk finials, was exhibited in 1862, and there is one in the Wallace Collection. The Gibbon salt of the Goldsmiths, 1632, has four Ionic columns and figure of Neptune. In Pepys's diary, April 27th, 1662, is noted for presentation to the Queen, "a salt-seller of silver, the walls christall, with 4 eagles and 4 greyhounds standing up at the top to bear up a dish, which indeed is one of the neatest pieces of plate that ever I saw," a description applying to the Seymour salt presented to the Goldsmiths in 1693. Allied to these elaborate specimens are the square and cylindrical pedestal salts with projecting top and base. Of the former the Vintners', of 1569, is the most beautiful; one of 1562 is illustrated in the Catalogue of the Burlington Fine Arts Club, and Mr. Leopold de Rothschild has one of 1583. Cylindrical examples are more abundant; there are five in the Victoria and Albert Museum dating between 1560 and 1580, and one of 1578, illustrated in the Burlington Fine Arts Club Catalogue. Of the larger kind the nation possesses four; one in the Victoria and Albert Museum, $18\frac{1}{2}$ inches high, dated 1586, another in the Wallace Collection, and two in the Tower Regalia. The Haberdashers' and Clothworkers' Companies own one each, the former, together with a smaller one, $8\frac{1}{2}$ inches high, of 1570, is illustrated in the Burlington Club Catalogue. An earlier one, $11\frac{1}{2}$ inches high, and dated 1554, without the bowl-like projections, is at Corpus Christi College; and another $15\frac{1}{2}$ inches high, of more beautiful proportions, 1569, by Peter Reade of Norwich, is possessed by the Corporation of that city. A fine specimen of 1584, $11\frac{1}{2}$ inches high, is illustrated on *PLATE XLV.* (Fig. 2). This consists of a drum with entasis between two shallow projecting bowls, the lower inverted, entirely covered with the usual rich embossing and small stamped ovolo borders, standing upon three crouching lions. The embossed cover is flanged above a vertical step with a delicate stamped pattern, surmounted by a low dome and cylinder with scroll brackets and a statuette of a Roman warrior. A variety of the cylindrical salt is plain and burnished, like the grand example, *PLATE XLV.*, Fig. 1, with stamped ovolo edgings and cable bands resting upon balls in eagles' claws; the domed cover finishes in a tall bell-shaped pedestal under a cylinder and rayed disc, the support to the figure of a pikeman. This is part of the royal plate lent by the Earl of Ancaster, $14\frac{3}{8}$ inches high, dated 1550. The Armourers' Company have a similar example, $11\frac{1}{2}$ inches high, of 1588. Later an obelisk replaced the statuette, and the domed cover is raised considerably above the receptacle on four scrolled supports. The obelisk, already popular in the reign of Elizabeth, became an element in every kind of ornament in that of James I. Sully, arriving in 1603 on an embassy from Henri IV., found a "surtout" or nef in

leather, or glass, like the modern horn cup and glass tumbler. The superb mediaeval vessels of the same shape, but with richly worked stands and covers enhanced with enamel, niello, or gems were probably included among hanaps, but the beaker form practically disappeared with the introduction of pewter, and was seldom produced by English goldsmiths from the fifteenth century until it suddenly reappeared in the seventeenth. Vessels of this shape may have reached English ports on the east coast trading with Holland, as they reached Scotland *via* Aberdeen. The earliest beaker mentioned by Cripps is dated 1598, and examples of 1601 and 1608 are shown in the illustrations to the Burlington Fine Arts Club Catalogue. In form they are cylindrical with slightly recurved lip, with or without a low foot, but never flat chased or embossed in the rich manner of the contemporary salts, standing cups, ewers and dishes. The chief ornament like that of the chalices, which but for the want of stem they somewhat resemble, is almost limited to the engraving in outline of an intercrossing strap border brought down into vandykes of lightly engraved scrolls, roses and thistles. A specimen of 1612 is shown on PLATE XLVI., Fig. 1, on a low foot with several mouldings and ovolo borders. The great gilt beakers of the Mercers, 8 inches high, of 1604, are plain except that the Company's crest is applied in relief. Most of the Scotch specimens, the earliest 1608, are plain with engraved inscription and coats of arms. The Rev. Thomas Burns, in his admirable work on Scottish Communion plate, attributes their use for Communion in the north-east parts of Scotland, to their having been presented to churches during the dearth of church plate following the Reformation. Some are of Dutch make and others of horn. They were never popular with the wealthy and are very occasionally met with in England of later date than about 1638. Not being adapted for production in pewter they probably fell into disuse a few years later. It is observed in the "*Reliquiae Hearnianae*" that Peter the Great in 1707, then fresh from Holland, drank small beer out of his "great silver old-fashioned beaker" holding a full English bottle, which he emptied twice at every meal. The appearance of beakers of large capacity in Russia during the eighteenth century with exactly the Dutch decoration, was doubtless due to this masterful ruler.

STONE-WARE JUGS MOUNTED IN SILVER

PLATES XLVII. TO L.

Though of brittle material, a large number of mounted jugs are preserved, the value of the silver being inconsiderable.

The specimens known vary in date from late in the reign of Henry VIII. to almost the end of Elizabeth. The ware most usually mounted is known as "tiger," a dark brown, salt glazed stone-ware with a granulated surface like the skin of an orange. This is regarded as German by

plagiarism by goldsmiths in the seventeenth century was no doubt due to the close juxtaposition of the shops congregated in one or two streets, and the fact that they were open, as in bazaars, and the wares displayed to attract the passer-by. A few salts are shaped like parts of these; a plain one of 1580 sold in the Dunn-Gardner sale, while there is an engraved one, 1596, covered, in the Victoria and Albert Museum. These bell salts link the standing salt, for parade, with the less pretending trencher salt, for use. The latter are of all ages, though few of great antiquity are preserved. The most ancient, exhibited by Mr. Durlacher at Ironmongers' Hall in 1861, had a circular bowl $4\frac{3}{4}$ inches in diameter, scaled, on a thick stem and fluted foot, with a Latin inscription in Lombardic letters, and the hall-mark for 1481. A small circular one is illustrated from Sir Samuel Montagu's collection, PLATE LIX., Fig. 3, while another, 1691, and one of octagonal shape, 1681, are described in the Burlington Club Catalogue. The Haddon Hall accounts, extracted by Mr. W. A. Carrington, show these trencher salts to have been bought by the dozen in 1639. A type both circular and octagonal, rare in private collections, is splayed above and below with three or four elevated scrolls round the receptacle, to support a napkin used to cover the salt. They are from six to nine inches high. The Mercers' Company possess circular examples of 1638, and octagonal 1685; the Innholders circular of 1626 and 1639; Clothworkers, of 1641; Portsmouth Corporation, circular of 1665; Skinners, octagonal, 1676; Saddlers, octagonal, presented in 1686, and circular of 1690; Trinity College, Cambridge, octagonal of 1733. The Haddon Hall accounts present an interesting instance of the exchange, in 1631, of one of the great gilt double salts, perhaps the one shaped as the Manners' crest, a peacock, for four trencher salts and other articles.

THE BEAKER

PLATE XLVI., Fig. 1

Whatever the immediate derivation of the word, it is, like "buckets," connected with Teutonic words relating to water, English *beck*, German *Bach*, derived possibly from a Greek source. In England the terms *biker* and *beker* are found applied to a form of vessel in the thirteenth century; and in France *bac*, *baquet*, *bucket*; in Italian *bicchieri*; German *Becher*, *Becken*, are also names of vessels holding water. This connection with water probably accounts for the beaker being sometimes spoken of in the fourteenth century as the ladies' vessel, a reminiscence possibly surviving in Dutch paintings of the seventeenth century in which ladies are depicted drinking from the beaker, and men from the tazza cup.

Whether the mediaeval term *beker* applied to the same thing as beaker, of the Renaissance, is doubtful. Vessels of the form are represented as in use but may have been of horn, wood, or

with vertical straps, is deposited by Mr. Gorst in the Victoria and Albert Museum. In Sir S. Montagu's beautiful specimen, with engraved date 1566 (PLATE XLIX., Fig. 3), the cover is embossed with bunches of fruit and masks on escutcheons round a small turned knob rising from a Tudor rose. The deep neck is engraved in much the same manner as the Vintners' jug; the thumb-piece bears a lion's head, and on the hinge mount below is engraved a shield of arms, perhaps of Southcote, and the initials "E. S." and the date on either side. The shoulder strap is half round and scaled as a serpent, and the foot is similar to those already described. Mr. Merthyr Guest possesses a jug without the shoulder strap, and Messrs. Carrington purchased one with a fluted cover, of the same year, from the Dunn-Gardner Collection; others dated up to 1571 preserve the same characteristics. Later, the foot becomes a prominent feature and is domed and decorated as richly as the covers, with fruit, etc. At the same time the vertical hinged straps, when present, are enriched with caryatides. A specimen of 1574 is figured in the Burlington Catalogue, and another, 1581, formerly used as a communion jug at West Malling, forms Fig. 2 of PLATE XLVII. The jug, supposed to be of Fulham ware, is finely glazed and mottled with purple, orange, green and other colours; the cover, a double dome embossed with fruit and masks in cartouches, surmounted by a low cylinder and rising top with turned knob; and the deep neck mount engraved with birds and draped festoons. The thumb-piece is a shell flanked by two cherubim, the hinge mount is engraved with a trellis, and the handle sheathed and engraved with scroll work. The shoulder band consists of a stamped ovolo and engraved leaf border, and the four vertical bands connecting this with the foot are female terms above, with the lower part plain and stabbed. The foot has a leaf fret above and is embossed with fruit, with denticulate border, and finishing in an ovolo. This jug was purchased for 1,400 guineas by Messrs. Crichton, and is now the property of Mr. J. A. Holms. A similar jug, 1572, but with tortoise-shell glaze and satyr caryatides, was in the Magniac Collection.

About ten per cent. of the known specimens of these jugs were made in Exeter. One of them, PLATE L., Fig. 2, 1576, described No. 15, Case J, belonging to Mr. E. E. Brand, has the neckband engraved and foot embossed. In the remaining specimens the covers, neck mounts and feet are embossed, and the shoulder straps and vertical bands absent. Two such specimens, belonging to Mr. Pierpont Morgan, are illustrated on PLATE L. Fig. 1, described No. 20, Case K, is of Exeter make, 1570, the other, Fig. 3, 1577, is described No. 24, Case K. The latest example illustrated is dated 1586, and forms Fig. 2, PLATE XLIX. It is the property of Sir Samuel Montagu, and is also of Exeter make. The body is of "tiger" ware, the neck relatively long and narrow, the cover domed, embossed with fruit in cartouches, surmounted by a lion sejant on rayed pedestal. The hinge mount is engraved with diagonal bands and the deep neck mount embossed with lions' masks in cartouches, on a field covered with bunches of fruit. The foot is also embossed with fruit below a serrated fret diagonally hatched with engraved lines and

a minute lozenge pattern border. On the hinge mount the initials "P. G. A." are engraved within a knot, and the mark is a crown over a dolphin.

Specimens of this decade are very numerous; later they become rare, only two of 1594 and one of 1595 having been noticed. The latest of all, 1600, is but a poorly engraved specimen in the Victoria and Albert Museum.

Eighteen different London makers' marks have been observed, the most frequent a "B" with pellets, and a stag's head. The designs of the thumb-pieces are not peculiar to particular makers; about a third of them are of the winged mermaid pattern, while double acorns and masks on escutcheons are much favoured. In height they vary from $6\frac{1}{2}$ to $10\frac{1}{4}$ inches, the shapes of the knobs to the cover, which, in a few cases, are medallions, accounting for part of the difference. The "tiger" ware was not, as we have seen, the only kind mounted, and Harrison, in 1579 when these jugs were most in vogue, speaks of "the pots of earth of sundry colours and moulds, whereof many are garnished with silver." One of brown stone-ware, exhibited in 1862, from Mr. Addington's collection, was impressed with the letters "I. E." and "E. R." crowned, and a crowned Tudor rose and "1576" with mounts of 1594, comprising vertical bands connecting the foot and shoulder strap. Sometimes, as in the one shown by Mr. Dixon, No. 46, Case D, the earthenware jug has been replaced later by a body of silver.

The highest price paid hitherto, 1,400 guineas, was paid for the example, shown on PLATE XLVII., from West Malling Church. Three were sold in 1889 for £374; and three similar specimens fetched, in the Dunn-Gardner sale of last year, £710. None are known to have been produced after the sixteenth century, when they were perhaps superseded by pewter flagons, or banished by some other change of fashion. Camden quotes a curious epitaph on a goldsmith who mounted stone jugs with silver:

"He that did tip stone jugges about the brim,
Met with a black pot, and that pot tip'd him."

ELIZABETHAN TANKARDS

PLATE LI.

The earliest English tankards are Elizabethan, and, like the beaker, were originally vessels of horn, but with the wide end reversed to form the base, a change rendered necessary by the addition of a heavy metal cover and bold ear-shaped handle. An interesting example is that connected with Mary Queen of Scots, which in several of its details is unusual, and another of 1561 belonging to Sir Samuel Montagu is illustrated in the Catalogue of the Burlington Fine Arts Club. Covered white horn tankards are sometimes mentioned in wills and inventories of about

this period. The tapering sides, and especially the disposition of the bands of those entirely of silver, are consistent with this origin; the body, representing the original horn, being kept smooth, and decorated with incised or engraved ornament only, while the rest, the foot and the cover, are embossed and moulded in the richest manner. Peculiarities are persistent in art, as in nature, long after the necessity for them has disappeared.

The Delft tankards are almost as ancient, for the Vintners possess one of 1562, the cover embossed with lions' heads in panels and fruit, with their arms enamelled. Another of 1571, $8\frac{1}{2}$ inches high, with engraved and repoussé mounts, and a female head on the thumb-piece, was exhibited in 1862. Tankards of olivine or serpentine were also much favoured in the time of Elizabeth; one is described under No. 31, Case K, and another is at Clare College, Cambridge. The filigree tankard at the same college has already been alluded to, but the splendid English cup given by Elizabeth to Sir Francis Drake, about 1580, has also the greater part of the bowl cased with the same filigree.

The usual type of Elizabethan silver tankard, frequently gilt, is seen in Fig. 1, PLATE LI. (No. 13, Case K). The cover is domed and embossed, the design panelled into escutcheons, bearing a lion's head or merely a fruit in the centre, the spaces between filled in with embossed fruit and foliage in high relief, and surmounted by a low cylindrical pedestal under a rayed disc with small turned knob. The thumb-pieces are mermaids, masks on escutcheons, two acorns, etc.; probably from the models used for the stone-ware jugs. The handles are bold scrolls, in outline like an ear, frequently ending in a whistle, and attached to bands encircling the tankard. Near the top is a moulded band dividing an engraved border from the rest of the body, likewise engraved with scroll and leaf, or strap and leaf, and flower designs. Near the base is another half-round salient band, with chased ovolo or laurel-wreath design, to which the handle attaches and the upper border repeated beneath. The foot is domed, embossed with fruit, etc., to correspond with the cover, over a flanged moulding. In the richer examples applied heads in medallions are added, as in those at the Ashmolean Museum, Corpus Christi, and Mr. Huth's of 1573, illustrated in the Burlington Fine Arts Club Catalogue. A striking, and so far unique, departure is presented by the early example, 1572, shown on PLATE LI., Fig. 2 (No. 10, Case K). The cover is merely engraved with fruit, instead of being embossed. The handle is attached directly to the body of the tankard, the usual bands being omitted and only replaced lower down by the twisted cord and cherubim of Dutch and other foreign examples, see PLATE XXIV. Below this the base widens, with ovolo decoration, curving to meet a flanged foot with small ovolo border. The heads engraved within laurel wreaths are two men in profile, and a woman full-face. Of thirteen specimens exhibited or otherwise known, all are London made, and nine of them were produced prior to 1580. The remaining four are dated 1591, 1602, 1604 and 1618. In height they vary from $6\frac{1}{2}$ to $8\frac{1}{2}$ inches.

The earliest of these, the Caius and Corpus Christi College specimens, were presented by Archbishop Parker and are by the same maker. The one illustrated on *PLATE LI.*, Fig. 1, 1578, and another of even date belonging to Mr. J. E. Taylor, are also by one maker, E. S.; each of the others bears a different maker's mark, and are all distinct from those on the stone-ware jugs.

Two remarkable tankards of silver gilt were exhibited in 1862 by Sir T. W. Hollburne. One 6½ inches high, 1682, was embossed with a portrait of Queen Elizabeth and two military figures, and a bust of Lord Burleigh on the cover: the other, undated, is a peg tankard, embossed with the arms of England and two figures of Fame, cupids and dolphins on the cover, with a statuette of Hebe above, and for thumb-piece a large ship with three masts.

The taller straight-sided tankards are classed as flagons. These are richly embossed and engraved, but few are known, and in every case they owe their preservation either to being used for communion, or as remaining in the hands of corporations. Mr. Cripps enumerates specimens at Christ Church College, Oxford, 1598, New College, 1602, Bodmin, 1618, and Kensington Parish Church, 1619. Others are at Queen's College, Oxford, and in possession of the Warwick and Bristol Corporations. The same description of flagon, but plain, is to be seen at Brasenose College, 1608, Salisbury Cathedral, 1610, and the Chapel of Gray's Inn, 1618. There is, however, a far earlier and most beautiful specimen at Middleton Church, Norfolk, 1595; and the superb "Lord Burleigh cup," 1580, of the same form, but with the body of rock-crystal and the mounts most beautifully worked, is in the Franks bequest to the British Museum.

STANDING CUPS AND COVERS

PLATES LII. TO LV.

The illustrations of these afford convincing evidence that the German influence introduced by the Tudor dynasty, and for a time so conspicuous, had completely lost its hold by 1604, when the Stuarts commenced to reign. There are signs of a brief revival of it between about 1615 and 1620, when it almost ceases to appear. The fine pair illustrated on *PLATE LII.* are as remarkable for the simplicity of their outline as for the reticence of their decoration. They form part of the set of royal plate with the cypher "A R," other pieces of which have been described, lent by Lord Ancaster, and formerly possessed by Lord Willoughby De Eresby. They were made in 1604, the year after the accession of James I., and are over a foot in height. The bowls and covers are hemispherical, the latter flattened, however, to accommodate a bold cylindrical pedestal spreading at the base with a stamped ovolo border and other delicate enrichments, supporting a rayed disc overlaid with fruit, from which rises a large turned balustered knob. The stem is also balustered, with a somewhat severe outline, on a low circular foot with stamped

ovolo margin. The cover and foot are engraved with a scrolled design of growing rose and thistle; the bowl has a slight border with three lightly engraved vandykes, and the stem three outlined acanthus leaves.

The vast majority of the standing cups of this reign are of the type known as "steeple cups." The partiality of James I. for obelisks and pyramids has already been alluded to, and with his reign appears the form known as steeple cup. This was practically an Elizabethan cup and cover, with the addition of a special finial composed of a drum, with ovolo enrichments, forming a base for three bracketed scrolls which support a three-sided obelisk, either pierced with a geometric pattern or engraved with chevrons in the manner of steeples, and surmounted by a spike or a statuette on a crown of much smaller scrolls. The bowl and cover form an egg shape slightly flattened to take the finial, and with projecting flanges round the rim. The cover and the bowl are flat, chased or embossed in very low relief, usually with a tulip and acanthus design, as in *PLATE LIV*. The stem is formed of two small cylindrical necks with stamped borders and rayed discs, between them being a vase-like balustered knop, formed of a globular centre with many moulded members, and three bracketed scroll handles ending in female terms or griffins. The foot is high and bell-shaped, embossed like the bowl, on a step with two or three stamped borders. The minor details vary, but in nearly all specimens these elements are present. Some thirty-four have been exhibited or described, but of these one only belongs to the nation, the fine cup of the old Serjeants' Inn in the Wallace Collection. The dates vary from 1604 to 1646, and the heights from barely a foot, in a Corpus Christi College example, to 33 inches in that belonging to St. Ives. The great majority are possessed by corporate bodies, and were bequeathed as loving-cups. Eighteen makers' marks are noted, all London, "I. F." being responsible for four between 1606 and 1623; "A. B." conjoined, for two of 1604, and "R. S." for two of 1613. The remaining eleven differ. The two oldest and finest, both of 1604, are in private hands. *PLATE LIII*, Fig. 1 (No. 33, Case D), belonging to Lord Middleton, measures just over two feet in height, while Fig. 2 (No. 51, Case D), belonging to Mr. Pierpont Morgan, is slightly more capacious, but the spire is missing. The former is powdered with fleurs-de-lis and escallops, with strap and acanthus work below, an unusual decoration, recalling that of a small cup of 1603 at St. Albans, figured in the Burlington Club Catalogue. The steeple is imperforate. Mr. Morgan's cup, which is of historic interest, and recently fetched £4,000, has the cover embossed with panels of sea monsters alternating with fruit, in the manner of one of 1607 at Corpus Christi.

The superb group of three cups (*PLATE LIV*), acquired by Sir Samuel Montagu, and formerly the property of Lord Acton, bear the date 1611. The steeples, geometrically pierced, are supported on three female-term scrolled brackets on a low cylindrical base, and finish in a ball and spike on three smaller brackets. The covers are embossed with tulips and trefoils alternately, the design repeating on the bowl over a strap with rose-petals on the smaller, and a

more complex geometric design with petals, on the larger cup. The embossing on the feet matches that of the lower part of the bowls. The knop to the stem in the larger cup has griffin-headed, and in the smaller, woman-headed, term handles. Of this unique set the larger one measures $19\frac{1}{2}$ and the others 18 inches in height, and they all are marked with B.

Another cup illustrated on Fig. 2, PLATE LV., No. 18, Case J, is among the smallest known, being only $12\frac{3}{8}$ inches high. It belongs to Mr. Leverton Harris, and is by T. F., 1623. The stem and foot are much simpler than in the larger specimens described.

Among others, the small one at Devizes, $15\frac{1}{2}$ inches high, is embossed with a lozenge diaper and flutes, with chevroned steeple and knop without brackets. The four belonging to the Carpenters' Company consist of the Master's cup, 2 feet high, and the two Warden's cups, 20 inches high, 1611 and 1612, with a fourth of the year 1623. Lord Rothschild possesses one 25 inches high of 1605, while the Camden cup illustrated in the Burlington Fine Arts Club Catalogue is but $1\frac{1}{2}$ inch lower. A huge specimen, 33 inches high, was given to the St. Ives Corporation in 1639, and the latest known, 1641, is owned by the Vintners' Company.

WINE-CUPS

PLATES LV. TO LVII.

The standing or loving-cups claim attention from their lordly size and elaborate covers, but besides these, others, less sumptuous and holding less, were equally needed. Some were goblets of a pint or even a quart capacity, and others, much smaller, were adapted for drinking wine. These latter must have been produced in considerable numbers, as a cup to drink from formed an item of the "couvert" for every guest at banquets. Yet they are rarely met with, the general introduction of glass for table purposes having left them without a purpose to fulfil. The only approach to a set now existing is that owned by the Armourers' and Braziers' Company. These have the widely open bowl of modern champagne glasses, and are about five inches high; twelve are perfectly plain, and six embossed in a pine-cone or "diamond-cut" pattern. They vary in date from 1606 to 1633. An identical cup of the year 1603 is illustrated in the Burlington Club Catalogue, and another, in the British Museum, of this year has the embossing divided into panels by plain vertical bands. A larger example of the same form, with embossed scroll pattern, was in the Dunn-Gardner sale. A taller form, about six inches in height, described No. 19, Case J, and illustrated on PLATE LV., Fig. 1, answers more nearly to our claret glass. The Armourers' Company also possess several of these of earlier date, 1615-1616. The egg-shaped bowls are faceted into octagons, each facet engraved with a different conventional flower on a hatched background, the lower part embossed with acanthus leaves and scallop shells.

The stems are tall slender balusters, with three scrolled terms under the bowl, and an embossed circular foot. Some rather larger ones, presented by Thomas Banckes in 1632, with swan brackets under the bowls, are possessed by Christ's Hospital. Similar specimens, except that the bowl is left in the round, are owned by the Armourers' Company and Corpus Christi College, dated 1617, and one with a delicate pine-cone pattern is in the British Museum. Several other City Companies have examples of small wine-cups of various kinds, produced for the most part between 1630-1640.

The larger goblet is rarely, if ever, found in sets, or even in pairs, and was no doubt for the use of some one individual, such as the master of the house. An example only $5\frac{1}{2}$ inches high, of 1581, Fig. 1, PLATE LV., described No. 14, Case K, is shaped and decorated like a beaker, with rounded ovolo foot, elevated upon a stout balustered stem lightly engraved with scroll work. A goblet of somewhat similar form but bell-mouthed, $6\frac{1}{2}$ inches high, is illustrated, Fig. 1, PLATE LVI. The cup is cylindrical, widening above into an almost semi-circular bowl and swelling again at the base, the divisions being marked by embossed laurel borders. The uppermost is embossed with conventional foliage intersected by strapwork; the centre is occupied by a border of cartouches and scrolls, and the lower part by scrolls and fleur-de-lis, all artistically but roughly executed. The stem is balustered, with large gadroons, on a high, embossed foot. The marks are "I G" over a rosette and "London 1617." Formerly owned by Sir C. Crawford Fraser, it now belongs to Sir Samuel Montagu. It is chiefly interesting as an example of the curiously brief recrudescence of German design at this period, of which the fine standing-cup of St. John's College, Cambridge, one year earlier, and 2 feet high, based upon the work of David Laür of Nuremberg, is so notable an instance. For an illustration of this see the Burlington Fine Arts Club Catalogue. A more English type, $6\frac{1}{4}$ inches high, 1609, is illustrated on PLATE LVI., Fig. 2. In this the egg-shaped bowl is seated on a plain balustered stem and fluted circular foot with stamped ovolo edge. The bowl is flat, chased with a large scrolled design of flowers and foliage on matted ground, the centre of one scroll being filled by a shield of arms, St. Aubyn impaling Wingfield. The marks are "London" and "E W", and it is the property of Sir Samuel Montagu.

Later, this form of cup, but without embossing or other decoration, came into general use. A fine example, 1629, is illustrated, Fig. 3, PLATE LVII., and described No. 12, Case K. This is probably the most historically interesting piece of silver in the country, being the cup from which the sacrament was administered to Charles I. on the scaffold. Interesting in this connection is the beautifully modelled statuette of the unfortunate King beside it, Fig. 2, PLATE LVII. (No. 17, Case I), lent by Mr. J. E. Taylor.

SECTION II. ENGLISH WORK

THE STUART PERIOD

HOWEVER lacking in kingly qualities Charles I. may have been, he was by instinct artistic and dignified, a refined type of English gentleman, without any propensity to lavish or vulgar display, and though little silver-work of his time exists, it reflects these characteristics. Unfortunately the events of his reign led to the nearly complete destruction of the plate of the country, and even before the death of Buckingham much of the Crown plate and jewels had been conveyed to Holland. When hostilities were commencing in 1641, an act was hurried through parliament ordering everyone possessed of above £20 in silver plate to send half of it "soldered or unsoldered" to the mint to be coined, and vast quantities were received. Similarly, Royalists sacrificed their plate to the necessities of their King, and while at Shrewsbury that of the Universities was given up to him. Parliament compelled landowners to compound for their estates, and the King's adherents were again heavily fined on the abortive attempt of Charles II. in 1651. As a result the plate of Charles I. is even rarer than that of James I. or Elizabeth, yet it is unlikely that the patron of Vandyke should wholly have neglected the goldsmith, and no doubt the palaces were adequately supplied with royal plate. A drawing by Inigo Jones of a large spirally fluted wine cistern in Whitehall Palace is still extant. No actual royal piece has survived; the existing plate of this date consists chiefly of goblets, loving-cups, flagons, tankards, porringers and posset-cups, dishes, etc., few, if any of them, are of importance or appear to have been made for the nobility. They are mostly of elegant shape, plain, and admirably adapted to their purposes; their general severity probably indicating that they were in the possession of Puritan families. Collectively, perhaps, they convey but an imperfect idea of the plate of this reign.

Under the Commonwealth the great patrons of the goldsmith were the City Companies, and the plate produced, though solid and well made, affected great simplicity of form. None of the types are peculiar to the period, which, so far as the development of art is concerned, may be regarded practically as one of stagnation.

After the restoration exiles returned, and the loyal gentry took heart of grace and flocked to court. The goldsmith's trade revived, and the severity in design was relaxed. Though flagons, tankards, and loving-cups remained for some time unaltered in form, their capacities were increased, and they were sometimes decorated with embossing. Caudle or posset-cups, with plateaux added, embossed with tulips, animals, or loyal emblems, became household necessities; a generally

increasing luxury becomes apparent throughout the country, but without the national exaltation of Elizabeth's reign.

Perhaps the sons of Charles I., neither forgetting nor forgiving, remained out of sympathy with the nation and with its religion, for they always maintained an understanding with the French monarch, and even before the advent of Louise de la Querouaille French fashions prevailed at the English court. But no such vast masses of the precious metals could then be locked up as plate in England as in France, where everything previously made in wood had at one time to be fashioned of solid silver for the Grand Monarque. Consequently, on the first monetary pressure, all sorts of furniture made in silver, such as consoles, mirrors, lustres, appliques, *guéridons*, sets of vases for flowers, massive *sceaux* for orange-trees, toilet necessities, and the entire *vaisselle de table*, all of the most exquisite workmanship, were consigned to the crucible. The whole of the plate of the nobility followed, and so completely was France denuded, that an adequate idea of the beauty and richness of its plate can now best be formed from the pieces sent to Russia as royal presents. In England their massive silver tables were reproduced in wood, cased in repoussé silver, or even gold, with *guéridons*, mirrors, *plâques*, etc., *en suite*. More solid were the extensive toilet services, then as necessary to the gallant as to his dame, sets of large scent and pot-pourri jars, andirons, wine-cisterns and coolers, flagons and flasks for the buffet, absorbing silver by thousands of ounces. Such articles could only be made for the wealthier families, whose influence as a rule secured exemption from payment of duty, and they still remain in the hands of their descendants. The vast majority, however, when the fashion for such objects in silver had passed away, were re-fashioned into more useful services for the table, or parted with for cash and melted. The larger pieces are thus almost unattainable to the collector. For the first time a considerable number of pieces actually made for royalty are preserved, many at Windsor, while a few pieces of plate presented by the King also exist. The Barber-Surgeons, who, it will be remembered, hold the only piece of plate owned by Henry VIII., also preserve the interesting loving-cup commemorating the escape at Worcester, in 1651, presented to them by Charles II.

SAUCER AND OTHER DISHES

PLATES LVIII., LIX., AND LX.

Completely distinct in character and technique from the rest of the plate of Charles I. are the singular saucer-shaped sweetmeat-dishes, made of thin sheet silver, embossed apparently rather with the intent to stiffen than to decorate. The designs usually consist of crude reproductions of fruit or flower-like forms, such as acorns, thistles, etc., punched with a few very simple tools. Frequently thin small scallop-shell handles are added. Their appearance seems

coincident with the troubled times between 1634 and 1655, and it is remarkable that at no other period has any plate been so flimsily and crudely fashioned in England, and with such economy of metal. Three characteristic examples, illustrated on *PLATE LVIII.*, are described under Nos. 14, 16 and 23, Case F. A larger specimen, belonging to Sir Samuel Montagu, 9 inches in diameter, and dated 1634, is figured on *PLATE LIX.* The centre is thrown into a rectangle by moulded ridges continued to the margin, four intermediate ridges being connected by a row of dots and rosettes which encircle the centre; within these again are other rosettes and an engraved crest. Between the eight ribs thus formed is a scrolled border comprising a punched acorn and two leaves like those of the sun-dew. The margin is scalloped, and there are two small shell handles.

The large flat-shaped rose-water dish, *PLATE LX.*, No. 29, Case K, is a rare and more solid specimen which was made in 1656.

A magnificent dish, with a border of military trophies and masks, and with the labours of Hercules shown in six compartments, finely chased round a rose and crown forming the centre, being one of the few existing pieces formerly belonging to Charles I., was sold at the Fonthill sale in 1823 for £126. Sir Samuel Montagu has a large oval dish, more than two feet in length, of about the same date, made for the family of Argyll. It is embossed with tulips, roses and thistles, with a tent, etc., in the centre.

CANDLESTICKS

PLATES LIX. AND XCVII.

No objects are more frequent in inventories and accounts than silver candlesticks, both great and small; yet, perhaps, nothing is more rare than a specimen anterior to the reign of Charles II. Descriptions hardly enable their forms in mediæval times to be realized, but they probably followed those of brass and enamel. No doubt in Tudor times they assumed Italian forms, since candlesticks in silver were little used in Germany. Later they may have taken more fanciful outlines, such as those of Henri II. faience and Limoges enamel, and of our enamelled brass candlesticks of James I. A dozen in the Hardwicke accounts are described as "in stages," and in the form of "galleys." A magnificent English example in rock-crystal, of the second half of the sixteenth century, with silver mounts comprising figures of satyrs, eagles, sphinxes, etc., was exhibited by Mr. E. A. Sandford in 1862. In the same exhibition were a pair of parcel-gilt pillar candlesticks with octagonal feet of 1606, lent by Mr. Maskell. A rare example, consisting of a deep cylindrical nozzle upon a baluster, over a circular pan, supported on a bent wire stem on three cylindrical extinguisher-like feet, is illustrated on *PLATE LIX.* This, lent by Sir S.

Montagu, was in the Joddrell Collection, and is hall-marked for 1618, with the initials "C.C." The clustered pillar candlesticks, with moulded collars, caps and bases, on large square or octagonal feet, are mediaeval in conception, and have the appearance of fifteenth-century designs. One of 1665 is figured in the Catalogue of the Burlington Fine Arts Club, and another, of 1670, in Cripps's "Old English Plate." A third, of 1669, with octagonal base (lent by Sir Charles Welby), is illustrated on PLATE XCVII., Fig. 1, of the present work, and described in Nos. 10 and 11, Case F. A modification of this type came in about 1680, in which the shafts are fluted in the classic taste, with moulded circular caps and bases, and square or octagonal gadrooned nozzles, the shafts resting upon overhanging members with splayed sub-bases upon large square or octagonal stepped feet, either plain or decorated. A fine specimen, lent by Lord Llangattock, dated 1683, is described, No. 47, Case D, and illustrated on PLATE XCVII., Fig. 2.

LOVING-CUPS

PLATE LXI.

The somewhat fanciful and decorative form of loving-cup with steeple cover, favoured so universally in the time of James I., was under his successor replaced by a severely plain and massive form, with a capacious cylindrical and bell-mouthed bowl, on a stout baluster stem; a sturdy matter-of-fact form, co-existent with the Commonwealth. The bowls are frosted to within about an inch of the rim, which, like the stem, is plain burnished, and an oval or shaped space is frequently left to receive an engraved badge or coat of arms. An example of the time of Charles I., 1629, is figured on Fig. 2, PLATE LXI., No. 41, Case D. Others of the same date are possessed by the Haberdashers' Company. A so far unique departure from the prevailing type is that made by the Company of Blacksmiths in 1655, Fig. 1, PLATE LXI., No. 43, Case D, in which the bowl and foot are of the usual kind, but the figure of a blacksmith takes the place of the baluster stem. Both the cups illustrated are the property of Mr. J. Dixon. Many other City Companies possess specimens of these cups, whose plain and massive form appealed to the citizens almost throughout the reigns of Charles I. and Charles II., as well as during the Commonwealth. Several of them are now gilt, and covers have sometimes been added. They vary considerably in capacity. A magnificent specimen, 22 inches in height, with the addition of Chinese engravings, the property of St. John's College, Cambridge, dated 1684, is figured in the Burlington Fine Arts Club Catalogue. Another superb cup, of 1677, is that given to the Clothworkers' Company by Samuel Pepys, of similar form, but sheathed in pierced and frosted silver. It is illustrated in the same catalogue. The richest of the cups, however, of the

time of Charles II., is the magnificent example, 18 inches high, chased with oak leaves and acorns, and surmounted by a royal crown; presented by the King to the Barber-Surgeons' Company in 1676.

FLAGONS

PLATES LXII. AND LXIII.

The cylindrical flagons of Elizabeth's reign, usually very handsomely embossed with sea monsters, etc., were also at times undecorated, except by the delicate stamped ovolo borders, which were retained. A hitherto unnoticed example, dated 1695, at Middleton Church, near Lynn, with its original gilding, presents an extremely delicate and refined appearance. Though the flagons of Elizabeth's reign were sometimes very heavy, if the pair weighing 191 ounces, purchased by Bess of Hardwicke from Prescott in 1590 for £50 19s. 8d., were really flagons, yet the more sturdy and massive kind which appeared in the reign of Charles I. seems, like the contemporary tankard and loving-cup, to have been evolved independently of anything antecedent. The new type is tapering with an entasis, on a splayed foot, with flattened cover without knob, and heavy plain scrolled handle. Both this and the tankard must have been fashioned on the black-jacks in ordinary use, and they furnish additional proof of the underlying puritanism which needed but opposition, as elsewhere in Western Europe, to burst into rebellion. It first appears about 1640, and one of that date, 11 inches high, is illustrated in the Catalogue of the Burlington Fine Arts Club. They were then called "kannes," and sold, it appears from the Rothamstead accounts, 1637, in the possession of Sir Charles Lawes Witeronge, at 5s. 6d. per ounce. Stowe records the gifts of several pairs of flagons to City churches, and that a pair would cost about £40. In summing up his worldly possessions in 1664 Pepys found himself worth £1,000, "besides the rich present of 2 silver and gilt flagons which Mr. Gauden did give me the other day." Later he saw at Sir Robert Vyner's, in 1667, two or three great silver flagons "made with inscriptions as gifts from the King to such persons of quality as did stay in town the late great plague for the keeping things in order for the town." Possibly these were pilgrim flasks. For some reason actual specimens of the date of the Commonwealth are rare, and indeed till almost the middle of the reign of Charles II. One of a pair, 14 inches high, 1690, lent by Lord Middleton, is shown on PLATE LXII. (Fig. 1), with a smaller one of 1694 (Fig. 2). A superb pair of the time of Charles II., 1677, a foot high, owned by the Duke of Portland, is described, Case D, Nos. 28 and 29, and one is illustrated on PLATE LXIII., Fig. 2. Larger examples, 16 inches high, belonging to the Coachmakers, 1690, and the Haberdashers, 1670, are illustrated in the Burlington Fine Arts Club Catalogue. Other City Companies possess

examples, some no less than 18 inches high. Those of the Saddlers' Company, 1679, and one in the Tower, 1676, are embossed.

TANKARDS

PLATES LXIII., LXXII., XCVIII., CVIII. AND CI.

The plain and massive tankards which are first seen at the close of the reign of Charles I., though not separated by any great interval, appear to be wholly unconnected with those used in the time of Elizabeth and James I., and to be fashioned on the ever popular black-jack. Their form is thus considerably different, squat and broad instead of tall and slender; the domed cover surmounted by a pedestal with a finial is replaced by a flattened cover without knob, and the traditional bands and other decorations are omitted. No material but silver was used, and probably the earlier examples were ungilt. The Coopers' Company own one with the date of the last year of Charles I., and some few of the Commonwealth period are known. They become more abundant and varied in the first decade of Charles II., and reach their zenith as to numbers between 1670 and 1686. Later they again become rare, many bearing provincial marks as of York and Norwich. The plain examples, though greatly resembling each other, exhibit considerable variation in detail. Frequently the thick hollow handles are formed into whistles, sometimes stopped, perhaps at a later date, with small cut out shields. There are many different designs among the cast and chased thumb-pieces, the most usual being the peculiar pear-shaped hollow between two discs, and the two diverging volutes; or, more rarely a lion, portcullis, pomegranates, dolphins, or scrolls. These average in height from seven to eight inches, though extremes are found from about four inches up to a foot. Some have a flanged base, while others are without any, the very simple turned mouldings or rings giving a finish to the base and the rim are seldom the same, or may be altogether absent. An example with large flanged base, $7\frac{3}{4}$ inches high, 1674, lent by Mr. M. T. Kennard, and another without, 9 inches high, 1678, lent by the Earl of Wilton, are illustrated on PLATE LXIII. One of the diminutive specimens, $4\frac{1}{2}$ inches high, about 1680, lent by Sir John Scott, is illustrated on PLATE CVIII. These present the typical pear and disc-shaped hollows and the diverging scroll thumb-pieces. Fig. 3, PLATE LXIII., illustrates the rarer lion sejant thumb-piece, on a fine tankard $8\frac{1}{2}$ inches high, dated 1703, and lent by Mr. Dixon. This is surpassed by the interesting tankard of 1668, with dolphin handle and lion couchant thumb-piece, upon three lion feet, lent by the Duke of Newcastle (PLATE LXXII.). Lord Cheylesmore owns a specimen of 1674, and another, $10\frac{1}{2}$ inches high, belongs to the Corporation of York.

A pair of tankards for a City Company would, at this time, commonly weigh about 100 ounces, and cost over £30. At times they were gilt, since Pepys, going on the 4th of January, 1660, to

the Jewell Office at Whitehall to choose a piece of plate for Lord Sandwich, "chose a gilt tankard, weighing $31\frac{1}{2}$ oz.," paying 12s. for the $1\frac{1}{2}$ ounce over the 30 ounces he was allowed. They were provided with circular stands or trays, sometimes on feet, like the complete pair, gilt, of 1702, exhibited at the Burlington Fine Arts Club in 1902 by Mr. Charles Butler. A plain specimen, dated 1681 and weighing 37 ounces fetched £344 in the Dunn-Gardner sale.

Tankards were occasionally decorated with embossing, as in the specimen shown on PLATE LXIII. (Fig. 4), made in 1679. Other specimens, with the embossed acanthus-like sepals and petals arranged round the base of the vessel to represent the corolla of a flower, belong to the Fishmongers' Company, $10\frac{3}{8}$ inches high, of the year 1681, and the Merchant Taylors' Company, $9\frac{1}{4}$ inches high, made in Ireland in 1680. Sir Samuel Montagu has one of 1688. Sometimes they are much more richly embossed, with figure subjects, like that given to the Saddlers' Company in 1676, or the specimen embossed, with foliage and tulips of 1664, figured in the Burlington Club Catalogue. Cups of tankard shape, but with two handles and loose covers, were used at this time with similar but usually richer decoration. Several are illustrated in the Burlington Club Catalogue.

A remarkable gilt tankard, $9\frac{1}{2}$ inches high, made in 1699, illustrated on PLATE XCVIII., is one of a pair lent by the Duke of Newcastle. The drum is rounded in a very unusual way towards the base, which is decorated with appliqué leaves, and stands upon a low gadrooned foot, the cover being similarly decorated and terminating in an acorn knob over a rosette, while the handle is shaped in a very decorative manner, and the thumb-piece formed of voluted scrolls.

Contemporaries of St. Dunstan relate that to stop quarrelling over cups he had the amount permitted to each man to drink marked by pegs. Vessels so marked are known in Germany, the Netherlands and Scandinavia, but in England at least are rare, though during the jovial times of the Restoration "peg tankards," handsomely decorated, afforded amusement and matter for wagering. The earliest of these, made in York in 1659, lent by the Earl of Wilton, is illustrated on PLATE CII., and, like the very similar specimen of 1680, No. 31, Case J, lent by Mr. J. Dixon, rests upon three pomegranate feet, with a thumb-piece of two of the same fruits; these clearly indicating their foreign inspiration. A specimen of 1664, on claw feet, is illustrated in the Burlington Club Catalogue. The Corporation of Headon have a fine specimen of 1689, also on pomegranate feet, and Lord De L'Isle possessed one of 1680, engraved in squares, with a raised boss in the centre of each. These peg tankards have given rise to many popular sayings, as, "taking pegs," "taking down a peg," and so on.

CAUDLE CUPS AND PORRINGERS

PLATES LXIV. TO LXXII.

Entries in the Hardwicke accounts as "a gylte cover for a porryngar," and the purchase from Prescott of a "Possett Cuppe guilte, weighing $71\frac{1}{2}$ ounces, £19," prove that such things existed in silver before 1590, even though none remain. In the Haddon Hall accounts, 1623, a silver porringer occurs. Bowls with covers are in accounts and inventories of every age, and are well represented in both the Haddon and Hardwicke accounts, as in the more ancient ones. These bowls are no longer present in the later Haddon inventory of 1639-40. The earliest actual posset cup is known as the Arundel cup, of Mercers' Hall, 1618, a plain bulbous form, narrowing upwards towards the neck, and provided with two perfectly plain ear-like stout ring handles. Others of the same design are to be found at Oxford, Lincoln's Inn, and the Clothworkers' and Armourers' Halls, the latter dated 1664. The type is rare, though several were sold with the Dunn-Gardner Collection. It was followed by a much broader and wider form, embossed, with scrolled or terminal handles and cover, which remained in fashion from about 1658 to 1675. A forerunner of these is the fluted cup with pointed cover of 1649, formerly possessed by Horace Walpole, and now the property of Sir S. Montagu, whose extensive collection is unusually rich in specimens of importance in the history of plate. This piece is marked with a talbot, perhaps an owner's mark, since in the Hardwicke accounts for 1591 is an item for "ij stampes to stamppe plate wth all x/: for making of a Stag's Head and gilding, &c., 5/."

The Charles II. posset cups are usually embossed with tulips and other flowers round the lower part of the cup and on the cover. In early specimens, such as those of 1658 the cover is sometimes drawn up to a sharp point and surmounted by a turned knob. One is illustrated in the Catalogue of the Burlington Fine Arts Club, with its plateau, a stand or tray for the cup. These have a broad flat rim, boldly embossed to match the cup, and stand on a low trumpet-shaped foot. About 1660 some of the covers were supplied with a trumpet-shaped foot instead of a knob, so that removed and inverted they formed a small dish. A fine example with its plateau, 1661, belonging to Mr. Leopold de Rothschild, is illustrated in PLATE LXIV., in which amorini are introduced amidst tulips. Three other equally fine examples with their plateaux are illustrated in the Burlington Club Catalogue. On PLATE LXV., is one dated 1666, lent by Sir Charles Welby. It has a lion and unicorn embossed amidst tulips, similar in all respects to one of Earl Bathurst's, 1664, except that its cast knob is formed of three grotesque faces. Lord Dillon possesses a cover of 1660 with similar knob, illustrated in the Burlington Club Catalogue. On PLATE LXV. is a plateau of 1661 embossed with tulips and other flowers. Among the finest existing, is the pair made in 1668 to commemorate the launch of the "Royal Charles," with the arms of James when

Duke of York, and the pair with hunting scenes made about 1670 for the first Earl of Shaftesbury when Lord Ashley of Wimborne, illustrated in the Catalogue of the Burlington Fine Arts Club. Among the largest known plateaux are those belonging to the Earl of Ancaster, bearing royal insignia. A fine specimen of 1674, belonging to Sir Charles Welby, $15\frac{1}{2}$ inches in diameter, is illustrated in PLATE LXVI., in which wild animals are introduced with the tulips.

The cups hitherto noticed have been constricted below the rim, and were used for the possets, with which a festive evening usually ended, and are distinguished as caudle cups. They and the wide-rimmed plateaux are destitute of mouldings or beadings, and the edges are left thin, without wire or welt. The cup and plateau are seldom now associated unless they have remained as heirlooms.

They were succeeded by a similar cup with cover and handles, but straight-sided, distinguished as a porringer. These are rarely, if ever, embossed with the matted tulip wreaths and grotesque-looking animals, and are generally more classic and reserved in their outline and decoration. The upper part is usually plain, engraved with inscriptions or with arms, and the lower embossed with acanthus leaves and petals representing the calyces of flowers. The bowl stands upon a low moulded foot and has chased scroll handles. The cover is flattened, richly embossed with acanthus, and bears an acanthus-like calyx open or enclosing a fruit. A superb example, 9 inches high, 1676, with the arms of an Earl of Rutland, lent by the Duke, is illustrated in PLATE LXVI. An even finer example, 10 inches high, of 1675, lent by the Marquis of Winchester, is illustrated in PLATE LXVII., and a third, of more average size, 1670, is illustrated in PLATE LXVIII., Fig. 2. Several others are illustrated and described in the Catalogue of the Burlington Fine Arts Club. The form is sometimes met with unornamented, as in the cup belonging to Mr. J. H. Woodroffe, 1684; while in PLATE CI. is seen a plain one of earlier date, 1669, faceted in eight and twelve sides. A collection of twelve fluted porringers, dating between 1684 and 1721, was exhibited in 1862 by Dr. Temple Frere.

In PLATE LXIX. a superb example of a rare type is illustrated in which the decoration consists of flat appliqué leaves, of the fashion called "cut card," by Octavius Morgan. The cover is provided with three small scrolled feet, enabling it to be used as a small dish. It was made for Pepys, who concerning porringers mentions his gift of one with six spoons on the King's birthday, 1661, and taking in 1660 his own state dish and cup, costing £19, to Backewell, the goldsmith, to give it as payment for some present to Mr. Coventry. From Samuel Pepys it descended with other heirlooms to its present possessor, Miss Cockerell. A similar cup, dated 1674, inscribed as a gift from Sir John Cutler "to his cozen" and his heirs "for ever" is illustrated in Cripps. One of 1671 is at Wadham College, and another, of 1678, belonging to Mr. W. Cunliffe, is described in the Burlington Fine Arts Catalogue.

Porringers were frequently ornamented with the Chinese engraving so much in vogue between

1680 and 1690. Three are illustrated, one, on PLATE LXXII. (Fig. 1), lent by Earl Brownlow, dated 1677, when Chinese decoration was rarely used; another of 1680, lent by the Earl of Wilton, on PLATE LXXI. (Fig. 1); a third, 1685, lent by Sir Arthur Hayter, on PLATE LXX. (Fig. 2). All have acanthus-leaf knobs. A porringer of gold found in the lake at Knowsley, has similar engraving, and is probably of the same date. Cased porringers, of which several specimens are illustrated in the Catalogue of the Burlington Fine Arts Club, date from 1670 to 1680, and are again referred to under Incense Burners. An abnormal specimen of 1668, embossed with rococo scrolls forming grotesque masks with wings, belongs to Mr. C. J. Jackson, and another superb two-handled cup of gold, circa 1660 to 1670, pine-shaped and embossed, belongs to Exeter College, Oxford. This, and the low gourd-shaped cup, illustrated on PLATE LXVIII. (Fig. 1), and dated 1671, with scrolled handles ending in tendrils, and cover surmounted by a handle formed of tendrils, all ending in serpents' heads, belong more probably perhaps to the domain of cups than of porringers. The latter belongs to Lord Middleton.

PUNCH BOWLS

PLATES LXX. AND LXXI.

Bowls are mentioned in inventories and accounts of every age, though few are preserved. In the royal collection are two copies of a bowl made for James I. in 1610, with his various devices. Probably none were made exclusively for the brewing and serving of punch until the reign of Charles II. The Salters' Company possess three bowls with indented edges, of the year 1666, presented by Sir Nicholas Crispe; and the Skinners' Company have one, presented to them in 1686. Two extremely rare examples with Chinese engravings, of 1685 and 1687 respectively, are illustrated on PLATES LXX. and LXXI. These must be considered as the immediate precursors of the Monteiths with removable indented rims, of the time of Queen Anne.

A COVERED DISH

PLATE LXXIII.

It is difficult to ascertain the exact uses such a piece as the dish or shallow bowl with cover, illustrated on PLATE LXXIII., may have been put to. Such dishes are of the utmost rarity, and this specimen, dated 1668, and lent by Sir Charles Welby, is of unusually handsome work. The compressed vesica-shaped bosses, which form the most salient feature of the design, are certainly reproduced from the German standing-cups, which had found their way into England in considerable numbers. In these the shape is merely a survival of the bosses with which the familiar German

pine pattern cups are more or less covered. The same form of bosses will be found in the German cup presented by John Parr to the Broderers' Company in 1606, and in the Queen Mary cup of Perth. The cover of this is finely embossed as a flower surrounded by three concentric rows of vesica-like forms, variously treated, and provided with three upturned chased and scrolled feet, like those of the dish, which is also richly embossed. It recalls in some respects the smaller oval dish of 1676, belonging to Lord Llangattock and illustrated in the Burlington Club Catalogue, and another in the Victoria and Albert Museum. The vesicas also form the design for the border of a plate, date about 1670, belonging to Lord Cheylesmore, and illustrated in the same catalogue.

DECORATIVE JARS AND VASES

PLATES LXXIV. TO LXXVIII.

An ostentatious use of silver is observable under Charles II., almost amounting to a "silver age," and traceable to the example of Spain. The discovery of the New World was the cause of a vast influx of the precious metals into Spain and of the barbaric luxury which ensued when silver and gold were first used for many large objects of furniture, rarely until then produced in metal. Individual extravagances, such as baths, cradles, and bedsteads of silver, had been indulged in at all times by the extremely wealthy, since the days of Croesus and Midas, while ewers and basins, braziers, lustres, and toilet requisites of every description, were already of silver in palaces and great houses, but it was reserved to Spain to make tables, escritoirs, balustrades, etc., of precious metals. With the marriage of the daughter of Philip III. to Louis XIII., the road into France was opened to all things Spanish, and the prolonged art domination of the Italian was brought to a close. Madame de Motteville affords glimpses of the tables of silver, and the silver balustrade to the bed with which the Queen's apartments were furnished. Some of these formed part of the *mobilier* of the succeeding reign, and among them *guéridons* with the cypher of Anne of Austria. Louis XIII. had often shown his love for silver, though constrained by its growing scarcity to promulgate edicts against the manufacture of large and massive pieces, which he at times relaxed. Sully mentions that the Controller-General of Castile, father-in-law to Fouquet, had furniture, generally of wood, entirely formed of silver.

Familiar from his infancy with grandiose objects in silver, with which the royal apartments abounded, the young Louis XIV. was not likely to let the goldsmiths languish for want of patronage, and the ateliers in the Louvre, as well as the establishment later known as the Gobelins, were kept actively employed. His example was followed in other courts, especially in that of Charles II. Among noteworthy decorations in silver, were the large jars or vases, and Evelyn, when viewing the Duchess of Portsmouth's apartments, was struck with their "rich and splendid

furniture." He there saw "great vases of white plate, tables, stands, chimney furniture, sconces, branches, braseras, etc., all of massive silver and out of number." Even ten years before this Evelyn had similarly commented on the silver jars and vases he had seen in the Countess of Abington's dressing-room at Goring House. Though abundant and richly worked in France from the time of Louis XIII., English vases were directly copied from the Dutch. An interesting specimen, 16½ inches in height, lent by the Duke of Portland, believed to have been made at the Hague, is illustrated on PLATE LXXVI. The differences between this and the English specimens, on PLATE LXXIV. are inconsiderable. The cover of the former is embossed with large sepals and petals, and edged with a laurel border, and the knob is a seeded fruit; the low everted neck is burnished, and the shoulder and base embossed like the cover, the space between being occupied as in the English specimens by acanthus work and winged amorini. Other examples are illustrated with minute fidelity in paintings by Roestraten, a pupil and son-in-law of Franz Hals, who died in London in 1698. The example in the Dunn-Gardner sale, and others at Knole, greatly resembled these. The Duke of Rutland possesses a set of six 21½ inches high, also embossed with amorini and festoons of flowers and fruit, the largest weighing 268 ounces.

The set of three, illustrated on PLATE LXXIV., belonging to Earl Cowper, were made in London about 1680; the larger measures 15½ inches, and the two smaller 10¾ inches, in height. The covers are domed in an ogee outline, and in the larger specimen embossed with an acanthus flower, the interspaces being filled with smaller foliage; and in the smaller with more richly garlanded flowers, etc., surmounted by lobed fruits in acanthus calyces. The necks are cylindrical and plain, the bodies embossed round the shoulder and base with acanthus, the rest occupied by a rich and somewhat crowded treatment of acanthus, flowers, fruit, and winged amorini. They are marked with the initials "R. C." in a dotted circle with three pellets above and below.

Another magnificent jar, measuring 17¾ inches in height, made about 1690, lent by the Duke of Portland, is illustrated on PLATE LXXV. The domed cover is boldly embossed with convex tapering ovolos divided by laurel pendants finishing in acanthus husks, with knob in form of a closed flower with acanthus calyx. The slightly everted neck is embossed with sunk ovolos overlaid by cast and applied festoons of fruit and flowers depending from the cover. A plain half-round fillet divides the body from the shoulder, 31½ inches in circumference, and richly embossed with four medallions of heads within laurel wreaths, separated by garlands of flowers and clusters of fruit. The lower part is embossed with twelve tapering ellipses, convex and burnished, separated by laurel leaves finishing in acanthus husks. At the base is a border of acanthus leaves above a half round applied moulding bound spirally with a narrow ribbon or cable. A set of three at Knole are almost identical in design. A set of five is in the possession of the Earl of Home, one marked "I F" with fleur-de-lis, and another in that of the Marquis of Breadalbane. A vase of this form, 19½ inches high, produced in 1789, is at Windsor. The form was based upon Chinese

porcelain jars, which had long been assiduously imported by the Dutch. Most of the existing English examples were made for highly placed families, who were influential enough to evade the duty on plate under the old laws which exempted the Church or the service of royalty from payment. Hence few of these large pieces are hall-marked or dated.

The charming garnitures for the chimney-piece, made to match the larger vases, were equally based upon Chinese sets of five or seven jars. Among these may be mentioned large cylindrical pots like the pair made in 1681, $16\frac{1}{2}$ inches; lent by the Duke of Rutland, and illustrated on PLATE LXXVII., also a pair at Knole; and a set of three, 18 $\frac{5}{8}$ and 17 $\frac{3}{4}$ inches high, belonging to the Earl of Home. With these, as at Knole, were some bowls similarly decorated. The designers were imperfectly acquainted with oriental shapes, and the pair illustrated on PLATE LXXVIII., belonging to Earl Cowper, were intended to be *en suite* with the covered jars on PLATE LXXIV., but are of purely Italian outline. The upper part is bowl-shaped, embossed with scrolled acanthus and amorini, separated from a lower and smaller bowl-like projection by an everted neck, embossed with acanthus, and ending below in a half-round fillet with spirally twisted wire. On the lower swelling are four cherubim with glories, separated by flowers and fruit, and seated in a cup on a relatively slender stem, embossed with petals, on a high bossed-up foot, similarly decorated with cherubim and fruit. The Duke of Rutland has a pair of decanter-shaped vases, embossed to match his covered jars.

TOILET SERVICES

PLATES LXXIX TO LXXXII.

Though the exquisites of Rome had their numerous toilet requisites in gold and silver, in the time of Elizabeth there were only powder-boxes, scent-flasks, trays and candlesticks. Nothing in the form of an actual toilet service is known of earlier date than this "silver age" of Charles II. The earliest consists of fifteen pieces, and is represented on PLATE LXXIX. (Fig. 2), and, except the candlesticks, was made at one time, probably from an English design, by a maker bearing the initials "P. F.," between 1672 and 1680, when Vincent Fortier was farmer-general. It is described in the catalogue under Nos. 1 and 2, Case L. PLATE LXXIX., Fig. 1, illustrates one of the shaped trays, and PLATE LXXX. Fig. 1, the lid of one of the rectangular boxes; Fig. 2 is the probably unique example of a travelling-case in which this *toilette d'apparat* was packed. The monogram under the ducal coronet is composed solely of the letters "F. S." reversed and interlaced for Frances Stewart, the celebrated Court beauty so frequently mentioned in De Grammont's memoirs. The service was in all probability presented to her by the King after the death of her husband, the Duke of Richmond and Lennox, whom she married clandestinely. The absence of any initials but those of her maiden name, with the retention of the ducal coronet, is remarkable.

The King, who for some reason granted her a secret service pension which was continued until the deposition of his brother, possibly wished to forget or ignore the marriage. The toilet service, with much of her wealth, was bequeathed to her cousin, Lord Blantyre, who purchased the estate of Lethington, near Haddington, with the legacy, and re-named it Lennox-Love. It finally descended to its present owner, Mr. W. A. Baird, who quite recently discovered it in a disused room in a tower.

An equally magnificent toilet set is illustrated on *PLATE LXXXI*. It consists of twenty-three pieces in silver-gilt, only six of which are reproduced, bearing Paris marks, and dating from about the marriage of Mary, daughter of the Duke of York, to Prince William of Orange in 1677. The superb mirror measures $24\frac{1}{4}$ inches in height, and $21\frac{1}{2}$ in breadth and is embossed in the richest manner with tulips and acanthus work. Above the glass is a shield bearing the arms of Great Britain and Ireland quartered with those of the Prince supported by two lions, and under, an open royal crown. At the angles of the frame are the interlaced W. and M. of William and Mary, also under open royal crowns. The candlesticks, 7 inches high, are of the rare Charles II. form, with rectangular and fluted shafts, formed of eight engaged pillars with separate caps and bases and central annulets, of mediaeval character, chased all over with a tulip design. The foot is square, in two stages, the upper embossed with masks and arabesqued foliage, etc., in relief, with a plain everted neck between, rising from a circular depression, by which the candlestick could be conveniently held. The lower stage is moulded in ogee outline with masks at the angles, and connected by a border of arabesqued terms among scrolls and foliage. The ewer, helmet-shaped, and 9 inches high, has a slightly domed and embossed cover, surmounted by a turned vase; the spout, of early form, commencing low down near the base, is covered at the top with the same arms engraved. The scrolled handle is harp-shaped, and the foot low, every part being embossed with rich acanthus and tulip decoration. With this is a large rose-water dish similarly embossed. The oval tazza on a low foot $2\frac{1}{2}$ inches high measures $11\frac{1}{4}$ by $9\frac{1}{2}$ inches, and is decorated with four cartouche-like compartments inclosing an ornament with tulips radiating from the central coat of arms. With these are the usual pin-cushion and rectangular boxes. The rectangular flasks for scent, and octagonal jewel caskets differ somewhat from the rest, and are engraved underneath with the royal arms of England alone in a lozenge, surrounded by palm leaves, no doubt of earlier date.

The well-known set at Knole, made in 1673, has the cast pierced coronets and cyphers of Frances, Countess of Dorset, fastened, like the sets described, with pins and nuts. Some pieces from a later toilet service, consisting of twenty pieces, and belonging to Earl Brownlow, are illustrated on *PLATE LXXXII*. They are plain with mouldings and gadroon borders, the more important being engraved with elaborate cartouches of palm and scroll arabesques with garlands and festoons; unmarked but doubtless early eighteenth century. Several toilet sets are known, engraved in the Chinese style prevalent in 1682. One of 1683, made for a Countess of Normanton,

is illustrated in the Burlington Club Catalogue. A great number of these services still remain in the hands of old English families, such as the set at Drayton House, made for Lady Caroline Damer, and bequeathed to Charles, Duke of Dorset, and the set belonging to the Duke of Richmond, both made late in the seventeenth century. Those made for the Duchess of Richmond and Princess Mary, are especially interesting as examples of French *toilettes*, of which none now exist in France. Delaunay executed a rich *toilette* for the Duchess of Burgundy in 1722, and another for the Infante. Germain was the most celebrated maker; his *toilettes* consisting of ewer, basin, mirror, goblet, flask, powder patch and pomatum-boxes, a knife to remove the powder, a pin-cushion, a singular nef, glove and jewel boxes, candlesticks, etc. In 1726 he made one of thirty-five pieces for the Queen of Louis XV., which led to similar commissions from the Queens of Spain and Naples, and a princess of Brazil, and in 1745 he produced one for the Dauphine at a cost of 60,000 livres.

INCENSE BURNERS

PLATE LXXXIII.

Incense burners took to some extent the place of the older perfuming-pans which were essential bedroom requisites. The example illustrated belongs to the Duke of Rutland, was made in 1677, and is 17 $\frac{1}{4}$ inches high. The outline is oriental, but the character of the piercing recalls that of the Pepys cup and similar pieces illustrated in the Burlington Fine Arts Catalogue, the style of which was undoubtedly borrowed from Louis XIII. work, and is in fact identical with that of the casket in the Galerie d'Apollon with the cypher of Anne of Austria. An almost identical incense burner is represented in a large painting of a group of silver in a corridor at Chatsworth. A smaller but exquisite specimen of French work of the seventeenth century, has been exhibited by the Earl of Chesterfield.

SCONCES

PLATES LXXXIV. AND XCV.

Silver and silver-gilt sconces for lighting rooms were well known in the time of Henry VIII. The banqueting hall erected for him at Calais was lighted by ten sconces of silver gilt, and ten of white silver, each for five lights of wax. At Boulogne was a great branch of silver parcel gilt, to bear lights. Brantôme mentions that at a ballet given by Queen Elizabeth to François de Lorraine on his way home from Scotland, the lamps were of silver: "*Ces lampes estoient d'argent, fort gentiment faictes et elabourées.*" The best-known existing examples are probably those at Knoles, and all are for single lights. Two very fine pairs were lent by Messrs. Crichton, described

in Case F, and illustrated on PLATE LXXXIV. One of a set of four with looking-glass, 16½ inches high, belonging to the Duke of Devonshire, is illustrated on PLATE XCV. The frames of these are scalloped in twelve compartments with gadrooned edge. The single nozzle, gadrooned, is supported by a scrolled baluster bracket, with a spiral knop in the centre underneath. They were made in London, about 1700, by John Boddington, whose mark, "B O" between a bishop's mitre and a fleur-de-lis, is stamped upon them.

WINE CISTERNS AND FOUNTAINS

PLATES LXXXV. AND LXXXVI.

The most gigantic pieces of plate preserved are the elliptical basins of massive silver, for cooling wine, weighing from one thousand to two thousand ounces. They were usually of brass or copper, and in the fifteenth century were called in France *cuvettes*, to refresh wine. Vessels of this sort are represented in paintings of banquet scenes of the Venetian school. A very similar form of vessel was used in the time of Louis XIV. as a brazier, generally ornamented "*à gros goudrons*" with handles at the side, on ball or griffin feet. Eight occur in the Crown inventory, five of which are qualified as "*braziero d'Espagne*." Owing to their enormous weight, their manufacture was interdicted in 1689. Two interesting pictures of banquets by Van Bassen at Hampton Court, show the cistern in use with the square, short-necked wine bottles standing in them. One of these, dated 1636, represents Charles I. dining in public, and the other, undated, the King and Queen of Bohemia. The cisterns are gilt, and resemble more recent ones in every detail, except that the handle is in front.

A magnificent specimen, 3 feet 6 inches in length, belonging to the Duke of Portland, and made in London in 1682, is illustrated on PLATE LXXXV. The Duke of Rutland possesses an even larger one of 1681, 4 feet in length, and weighing 2,000 ounces. The rim and upper part are embossed with scrolls and the lower part fluted; the handles are held by the Manners crest, a peacock with spreading tail; the feet formed of lions' claws grasping balls. The arms of John, tenth Earl of Rutland, are engraved inside, and the mark "R. L." is that of Ralph Leck. It was purchased of Messrs. Child, who supplied the family with a vast quantity of silver.

Another example, belonging to the Earl of Chesterfield, undated, measures 3 feet 8¼ inches in length. This has lions sejant with rings in their paws for handles, and is on claw feet. The weight is 1,084 ounces, and the mark "I. C." A few others exist, and one is shown in the Chatsworth picture already mentioned. Among the plate made for the great Duke of Marlborough, and now owned by Earl Spencer, is a plain cistern with gadrooned edge on scroll feet, 3 feet 8 inches in length, and weighing 1,920 ounces. It was made by Peter Harracke in 1701.

Companion abroad to these immense wine-coolers, were no less massive ewers, called *Buire* or *Bure*. In the 1673 inventory of Louis XIV. pairs of them nearly 5 feet in height occur, both by De Villers and Dutel, and the Bishop of Strasburg in 1679, when feasting the Dauphin, displayed eight grand examples, in silver gilt, on the buffet. In England the later examples, like those of the Earl of Chesterfield and Earl Spencer, are accompanied by "fountains," large vessels with covers, handles and spouts, resembling gigantic tea-urns. All are of the eighteenth century. That made for the great Duke of Marlborough in 1700 is 2 feet in height, and fluted spirally. The gigantic specimen owned by the Earl of Chesterfield measures 4 feet 4 inches in height, weighs 2,462 ounces, and is spirally fluted, with cover surmounted by a tower and the Chesterfield crest. Two examples are illustrated on PLATE LXXXVI., a fluted specimen by Joseph Ward, 1702, just exceeding 2 feet in height, lent by the Duke of Newcastle; and a later one, 27½ inches high, comprising a repeating ornament, with possibly an indifferent rendering of the Manners crest, made in 1728 by David Willaume, and lent by the Duke of Rutland.

PILGRIM BOTTLES OR FLASKS

PLATES LXXXVII. TO XC.

The Pilgrim bottle or hunting-flask, a flattened elliptical gourd-like vessel with long neck, stopper, handles, and suspended by chains, is of great antiquity. In early times and for actual use it was probably of leather or pewter, in the manufacture of both of which the English excelled. For decorative purposes it was made everywhere in Italy, and by Bernard Palissy in France, of pottery. Exalted as it was in the fourteenth and fifteenth centuries into an ornament of the buffet, silver, and even gold set with gems, agate and crystal, were not thought too rich to use in their production, though they retained the handles and chains of the humble traveller's companion, which in form they simulated. In the Pitti Palace at Florence are specimens in gold, with sunk translucent enamels, for long attributed to Cellini; and among the German goldsmiths' sketches of the sixteenth and seventeenth century are designs for others of richly modelled and chased work in the precious metals. In England they are frequently found in old inventories, usually described as flagons, probably for *flacon*. Sir John Fastolfe possessed "two flagons of silver with gilt verges and the cheynes enameled in the myddes 9 c ounces." In the Haddon Hall accounts of 1623, are two "Guilt Flaggons with chaines." In the Tower inventory of 1649 there are ten "flaggons with chains," in one entry, six in another at 5s. per ounce, making £328 10s. They are also sometimes called Shepherd Stone bottles, with chains and stoppers bound about and garnished. Two bottles of this form support the arms of the *Grand Bouteillier* of France. Of actually existing specimens the pair of silver gilt in the Louvre, presented by Henri III. to the knightly order of St. Esprit, is almost identical with the pair belonging to the Duke of Newcastle, PLATE LXXXVII. A pair

at All Souls' College, Oxford, is also regarded as French by Cripps, and of about the same date. In the Victoria and Albert Museum is a small model of one labelled English, and of the year 1546. The Duke of Rutland has a pair, less flattened than usual, marked "R. C." and dated 1683, with acanthus leaves and masks. In design the pair on PLATE LXXXVII. are relatively simple, the sole decoration of the body being the engraved arms and two small mouldings round the neck. The foot is plainly moulded, the stopper an open trefoil, and the handles lions' heads with rings. They were made by John Boddington in 1699, and are $16\frac{1}{2}$ inches high. The pair illustrated on PLATE LXXXVIII., belonging to the Duke of Portland, are somewhat richer in treatment, the neck being decorated with water-leaves, applied, and the base of the flask seated in a rich gadroon ornament, with the foot moulded and beaded. The stopper overhangs, and is gadrooned and surmounted by interlaced dolphins, while the handles are formed of two heads and necks of dragons with rings, over lions' masks. Engraved are the arms and supporters of Harley, Earl of Oxford and Mortimer. These are $18\frac{1}{2}$ inches high and were made in 1692.

PLATE LXXXIX. illustrates one of a pair of gilt flasks of Dutch manufacture, about 1700, belonging to the Duke of Devonshire. The neck is moulded and decorated like the lower part of the body, with the plain cut-out leaves and rosettes known as "cut card." The moulded foot finishes in a gadroon, the stopper is a plain open trefoil, and the handles are bearded masks with wreaths of roses and wheat. The engraved arms are those of Devonshire, and the height $18\frac{3}{4}$ inches.

One of a pair of grander proportions, $34\frac{3}{8}$ inches high, and weighing 800 ounces, also belonging to the Duke of Devonshire, is illustrated on PLATE XC. The stopper is richly modelled, formed of a gadroon overhanging an ogee chased with acanthus leaves, crowned by dolphins and scrolls supporting lions' heads and a small vase. This screws into the neck immediately above the guilloche band. The neck is short and embossed with water-leaves and looped straps. The sides of the flask are embossed in relief with a honeysuckle design and satyrs' heads below the cast lions'-head handles. Between the two are attached rings, and at the base the ornament is in the form of a scallop between dolphins. The foot is shaped like a tazza, and decorated with guilloche, water-leaves, and gadroon. In the centre, cast in relief, are the arms of the Earl of Burlington, quartering Boyle, Clifford, Seymour and Knole. These were made by Antony Nelme in 1715. A pair nearly identical with these, and of the same height, is at Windsor, made at about the same date. Others were made by Rundle and Bridge for George IV.

ANDIRONS

PLATE XCI.

We may infer from a passage in "*Cymbeline*," if from nothing else, that silver andirons were not unknown in the time of Shakespeare. Iachimo describes the andirons of Imogen's chamber

as "two winking cupids of silver, each on one foot standing, nicely depending on their brands." There is, however, no reference to andirons of silver in France earlier than the time of Cardinal Mazarin, 1653. The following year a pair, valued at 2,925 livres, occurs in the inventory of Marshal de la Meilleraye. No less than forty pairs are described in different inventories of Louis XIV., one of them 4 feet in height.

Of actual specimens several are at Knole, of iron with silver spheres on silver discs, possibly Jacobean. Andirons wholly of silver are not known older than the latter part of the reign of Charles II., when so much furniture was made in silver. There are two fine pairs at Knole, a pair at Hatfield, two pairs at Windsor. They consist of a richly worked vase, often surmounted by a statuette on a depressed fiddle-shaped base, richly worked with acanthus scrolls, festoons, demi-figures, masks and medallions. The Windsor specimens have been mutilated to make place for the crown and cypher of William IV., but the design can be traced if these are removed. A pair 23 inches high and a pair 27 inches high, both surmounted by female figures, were exhibited in 1862 by the Dukes of Buccleuch and Manchester. The Duke of Rutland also has a fine but mutilated pair.

A late pair at Welbeck, 26 inches high, made by Philip Rolls in 1704, one of which is illustrated on PLATE XCI., adheres to traditional lines though bolder and simpler in design.

CLOCKS

PLATE XCII.

The superb specimen in ebony with silver mounts, by Tompion, on PLATE XCII., is described under Case V. It is considerably over two feet in height, and was made for William III., probably soon after the death of Mary. Though many clocks are known by this celebrated maker, no other is in silver, a material not often used in England for the purpose, though on the Continent clocks in silver of beautiful and often fantastic shape are far from rare. Noticeable among these is an enamelled clock upon which Diana sits in an ebony and silver car drawn by dogs; probably the work of Wallbaum, see PLATE XXXII. Clocks were frequently incorporated into ships, and one in the Necessidades Palace of Lisbon is carried on the back of an elephant. A superb clock made for Henri II., parts of which are in silver, is illustrated in the Burlington Fine Arts Club Catalogue of Enamels. Not infrequently they take the form of an Atlas supporting the globe, a device of Philip II. of Spain. Clocks mounted in plaques of silver, called *cartel*, were made in France and Germany in the eighteenth century. Table clocks, richly pierced were sometimes of silver gilt in the seventeenth century.

SECTION III. ENGLISH WORK

THE PERIOD OF WILLIAM AND MARY TO GEORGE IV

THE somewhat severe style that plate assumed in the reign of Queen Anne was in many respects but a revival of that of Charles I. His personality attracted the most refined of artists to his court, his reign thus anticipating some developments of art by almost a century. The works of Inigo Jones, architect, Vandyke, painter, Le Soeur, sculptor, Petitot, enameller, Briot, medallist, and Hollar, engraver, have more affinity with the eighteenth century than with the sixteenth. Everything bearing on civil, and even on military, affairs appears equally advanced. The goldsmiths' work of Charles I. presents no exception, the goblets, tankards, etc., being equally conceived and executed in the spirit of a century later. Had the Royal plate been preserved, this would, no doubt, have been more apparent. Theodore Rogiers, whose portrait is among those of artists drawn by Vandyke, designed and executed several pieces of plate for the King, ornamented with poetic subjects, among them a silver ewer with the "Judgement of Paris," after a design by Rubens. The wine-coolers and cisterns resembled those made in the days of Queen Anne.

The plain and heavy character of plate maintained during the Commonwealth gradually changed under the laxer sway of Charles II., and towards the end of his reign it had once more assumed a florid and decorative character. Though himself the son of a French Princess, and maintaining the most intimate relations with the French court, then becoming the art centre of Europe, English art was almost wholly controlled by the Dutch. The names of some sixty foreign artists are known, either Dutch or having studied in Holland, who worked in England, more or less under the patronage of Charles II. The luxurious silver tables, mirrors, scent jars, pilgrim flasks, etc., almost faithfully reproduce Dutch originals. Among the French artists employed by the King were Laguerre and Lenôtre, and Philip Duval who painted two portraits for him of the celebrated Miss Stuart in 1672. The Roettiers were Masters of the Mint and goldsmiths, some of whom returned to France and took service under Louis XIV. Claude de Villers, established in London, was also unfortunately induced by Colbert, in 1665, to return to the service of Louis XIV., then founding the state establishment of the Gobelins, and installing many artists in the ateliers of the Louvre. While in France he produced many splendid works, including two large wine-coolers of 2,311 marks value. Thomas Simon, a pupil of Nicholas Briot, was also Mint Master to Charles.

Among silver-work of his reign distinctly French in design are the toilet services, such as those made for the Duchess of Richmond and the Princess Mary, and the cups with perforated and chased casings. Perhaps the altar furniture for the royal chapels, on which James II. spent many hundred pounds of secret-service money, were also of French design. The Dutch element already preponderating, no great changes in the fashion of silver ensued on the accession of William III., who was almost incessantly at war. The plate of Cambridge University narrowly escaped at this time, as Finch, with three or four other heads of colleges, wished it all delivered up to the Prince of Orange for use against James II., while yet in England. The royal plate was sacrificed later to maintain the long wars against Louis XIV., who was himself obliged in 1689 to send all his *chefs-d'œuvre* of chased silver-work, which decorated Versailles, to the mint. To these wars, on the other hand, we owe the matchless collection of plate presented to the great Duke of Marlborough, and still preserved by Lord Spencer. Towards the end of the reign of William III. the silver underwent a considerable change, owing to the number of French goldsmiths who settled in London, after the revocation of the Edict of Nantes. Among these may be mentioned Henri Auguste, Pierre Platel, David Willaume, and John Chartier, to whom may be traced the very distinct leaning towards the French school of art first established by Colbert, and which by then was exercising a world-wide influence. The helmet-shaped ewers and two-handled cups present the best illustrations of this influence, which every year became increasingly apparent. These are relatively restrained as to ornament, a pronounced taste for plain silver lasting through the reign of Queen Anne, though richly decorated silver was also produced. Among illustrations of silver of this date are several baluster-shaped candlesticks, the earlier of them plain and the rest elaborately chased, many by Paul Lamerie, who has left a vast number of his works, dating between 1713 and 1750. A quantity of plate by him, lent by Sir Samuel Montagu, is described under Case D, which, with trifling exceptions, was entirely filled with the work of this artist. The ornate style of Louis XV. succeeded that of Louis XIV. here as it did elsewhere, and for a brief period, from 1730 to 1750, rococo designs were the fashion. Two cups in this style, by Paul Lamerie, are illustrated, as well as three tea-caddies and four sauce-boats, casters, etc., of exquisite workmanship, many by French artists.

The silver hitherto described has consisted chiefly of drinking-vessels, vessels for toilet purposes, or articles merely intended for parade. Few have been directly connected with the actual business of the table, and probably little decoration was bestowed on the dishes intended to hold meats, vegetables, etc. But in the eighteenth and nineteenth centuries most of the silver, on the other hand, consists of vessels elaborated to contain the viands and condiments of the multiplicity of courses comprised in a modern banquet, or for the tea-table, and thus present relatively less artistic interest. Towards the end of the century the designs for silver are affected by the classic revival, taking the character of Louis XVI. work, and later under the brothers

Adam, and especially in the designs by Flaxman, leaning to the colder and more severe rendering of the classic affected under the Empire. Some remarkably fine examples, many of them made by Paul Storr, are described under Cases Q and R.

MONTEITHS

PLATES XCIII. AND XCIV.

These bowls, intended solely for serving punch, and named after a gentleman of fashion, are large and fluted, with lion head and ring handles, and a removable indented rim, which held the glasses while the bowl was carried. The indentations are richly worked, and usually there is an escutcheon in front supported by dolphin scrolls. Though introduced in 1683, the earliest is at Newark, with removable battlemented rim inscribed "this Monteith, etc., was presented to Newark upon Trent A.D. 1689." The Fishmongers possess one dated 1696, and several other Companies own others, the latest being that of the Clothworkers, 1718. Two are illustrated; the later of two lent by the Duke of Newcastle, dated 1701, and 18½ inches in diameter, see PLATE XCIII.; and one, 1702, lent by Lord Burton, see PLATE XCIV. A fourth, 13 inches in diameter, 1704, believed to be the work of Anthony Nelme, was lent by Sir Charles Welby. For descriptions see Case V, Nos. 1 to 4. Defoe remarks that at this period gentlemen of fashion valued themselves on being the inventors of a new thing, and, if possible, got it called by their own name, when the town ran after it.

HELMET-SHAPED EWERS AND SALVERS

PLATES LXXXVII. AND LXXXVIII., XCV., XCVI., XCVIII. AND C.

The helmet form of ewer is probably as old as the Renaissance, and of Italian origin. It occurs among the designs of Androuet du Cerceau, 1549, through whom it probably reached France and Germany. It reached England through the emigration of French goldsmiths following the repeal of the Edict of Nantes. An ewer inscribed "E.R.," of plain hexagonal shape, with scroll handle and scalloped edge, and with its salver, belonged to Elizabeth, daughter of James I., who was married to the Elector Palatine, King of Bohemia. No English specimen, however, remains, earlier than 1690, two of this date, one in the Royal collection, and another, being figured, with one of Mr. Leopold de Rothschild's, 1700, in the Burlington Fine Arts Club Catalogue.

A superb example, 12¼ inches high, dated 1696, by Peeter Harracke, belonging to the Duke of Devonshire is illustrated on PLATE XCV. A finely modelled caryatid female figure, recurved, forms the handle, which appears to be attached to a gadroon moulding, encircling

the ewer and connecting it with the base of the large shell below the spout. The body is plain above, with a looped strap and arabesque design below, seated in a cup of water-leaves. The short stem has a flattened gadroon knop, and the low foot a gadroon border. The helmet-shaped ewer and dish of solid gold, illustrated on *PLATE XCVI.*, is also the property of the Duke of Devonshire. The scrolled handle with a finely modelled female term and acanthus finish, is connected by a moulding with the foliated canopy and engraved ducal arms under the spout. The body is seated in a richly designed gadroon of scrolls alternating with flowers. The stem is unequal octagonal, the larger facets engraved with scales, on a circular gadrooned foot. The dish measures $10\frac{3}{4}$ by $7\frac{3}{4}$ inches, and has an indented margin, richly worked with scrolls and scallops and acanthus in relief. In the centre is engraved the fully displayed arms of the Duke of Devonshire. The marks are those of Pierre Platel and 1701. The Duke of Portland's superb example of 1702, on *PLATE XCVIII.*, is of silver gilt, and by Peeter Harracke. It is of the same size as the Duke of Devonshire's, on *PLATE XCV.* The handle and foot are from the same moulds, but the shell, with a female mask under the spout, is different, and the guilloche and gadroon ornament round the lower part is modelled instead of applied. In front is engraved the arms of Robert Harley, Earl of Oxford and Mortimer. The rose-water dish with indented and gadrooned edge, with escallops, 26 inches in diameter, on *PLATE LXXXVIII.*, is the companion to this.

The helmet form of ewer and dish must have been extremely favoured, as two very large ewers, $12\frac{1}{2}$ inches high, with salvers 26 inches in diameter, made by Henri Auguste in 1701, are among the plate presented to the great Duke of Marlborough, now owned by Earl Spencer. Another pair, equally large, by David Willaume, 1701, is owned by the Duke of Abercorn. A helmet-shaped ewer made by Lewis Mettayer in 1702, with the Royal Arms and "Semper eadem" engraved upon it, used at the coronation of Queen Anne, like a similar ewer, made by Peeter Harracke in 1714, used at the coronation of George I., came as perquisites into the family of the present Earl of Ancaster; the first Duke having been Lord Great Chamberlain.

Plain circular rose-water dishes, with armorial bearings, date at least back to the reign of Charles I., the Fishmongers possessing one dated 1626 and presented to them by Robert Salusbury in 1765. A plain one with gadroon edge, 2 feet 2 inches in diameter, and weighing 197 ounces, made in 1662, is owned by Earl Spencer. The circular dish, $17\frac{1}{4}$ inches in diameter, about 1700, plain with deep centre, on *PLATE LXXXVII.*, is the vehicle for a rich display of armorial bearings enumerated under No. 20, Case D. This is lent by the Duke of Portland, who also contributes a helmet ewer and its companion dish, $24\frac{1}{4}$ inches in diameter, by David Willaume, 1700. The Fishmongers have a pair by the same maker of 1706. The Duke of Portland also lent a pair of gilt salvers on feet by William Gamble, 1699, plain with the arms of Edward Harley. A similar salver was given to the Skinners' Company in 1684. The Duke of

Devonshire also has several very important salvers, with both the Devonshire and the Burlington arms. Sir Charles Welby contributed a notable pair of dishes dated 1743 and 1749, one of which is illustrated on PLATE XCIX., richly decorated, and described Nos. 22 and 23, Case D. The ewer illustrated on the same plate is an interesting example of Spanish work, described No. 42, Case D, lent by Mr. J. Dixon. The best known of the helmet-shaped ewers and dishes are, however, those made by Paul Lamerie in 1741 for the Goldsmiths' Company, the dish measuring 2 feet 8 inches in diameter, and the ewer 19 inches in height.

The salver represented on Plate C. is one of a pair 11 $\frac{3}{8}$ inches in diameter, on a foot 3 $\frac{1}{2}$ inches high. They belong to the Duke of Devonshire, and are of peculiar interest as reproducing the designs of the great seals of the Irish Exchequer of William III. and Queen Anne, obverse and reverse. Over these are oval medallions, Music above that of William III. and Justice over that of Anne. Below, also in medallions, are the arms of Boyle, Chancellor of the Irish Exchequer. The entire field between is filled with flat chased acanthus work of the richest description, among which are graceful female terms on each side of the Boyle arms, and at the top, flying cupids supporting a medallion of the figure of Justice. The edges are gadrooned, and the foot is bell-shaped with the gadrooned border, and attached to the tray by the "cut card" ornament.

HANDLED CUPS

PLATES XCVII., CI. TO CVII.

The cups of the new dynasty, unlike those of the old, were handled. They were at first wide and seated on a low foot, evidently suggested by the plainer types of porringers, but gradually became higher and taking more and more the forms of classic vases. The goldsmith also no longer relied upon embossing for decorative reliefs, but on modelling, casting, and chasing. The increasing influence of the French school of Louis XIV. is well seen in the earlier examples of the eighteenth century, especially in the works of Platel, Harracke, Nelme, Auguste, and Willaume.

PLATE CI. illustrates in Fig. 1 a most interesting porringer of early date, 1667, belonging to the Duke of Devonshire. The cup and cover are lobed in six divisions on a plain circular foot, with cast and chased handles and turned knob. The height is 7 $\frac{3}{4}$ and diameter 5 $\frac{5}{8}$ inches, and the mark "W. M.," a pellet and bird, all within a heart. Six coats of arms are engraved upon it, namely Burlington, Clifford, Boyle, Seymour, Knole, and those of an heiress on an escutcheon of pretence. This is one of the type of porringer which suggested the cups, half a century later in date, an illustration of which is seen in Fig. 2 of the same plate, also lent by the Duke of Devonshire. This, a perfectly plain cup, 9 $\frac{3}{4}$ inches high, with scroll handles, on a low foot,

is engraved with the arms of Boyle and Cavendish, and was made in 1717 by Pierre Platel. A more decorative example, one of a pair $9\frac{3}{4}$ inches high, was lent by the Duke of Newcastle, and is illustrated on PLATE CII. The body is gilt, with harp-shaped handles, the lower part decorated with an applied leaf and gadroon, the cover low, with "cut card" leaves and turned knob, gadrooned like the rim and the low foot. They were made by John Chartier in 1699, and engraved with the ducal arms. A similar but plainer cup, $6\frac{1}{2}$ inches high, with harp handles and without cover, lent by Sir Arthur Hayter, is shown on PLATE XCVII., Fig. 2. It was made in Dublin in 1716, and engraved with the arms of Creagh. Another plain cup, $9\frac{1}{2}$ inches high, on low circular foot, with domed ogee cover, button knob, and scroll handles, is illustrated on PLATE CIII. It is by Benjamin Pyne, 1717, and lent by Earl Cowper.

PLATES CIV. and CV. illustrate the magnificent and more vase-like cups, first produced towards the close of the seventeenth century, under the influence of the French school of Louis XIV. Sir Charles Tennant's splendid example, on PLATE CIV., $14\frac{3}{4}$ inches high, made in 1699, is of noble proportions, with moulded harp handles ending above in busts, both the cover and lower part of the cups being enriched with finely chased and elaborate straps or lappels comprising scallops, heads, medallions, etc. The handsome cup, 12 inches high, on PLATE CV., lent by Miss Radcliffe, is similar, and though twenty-four years later, bearing the first mark of Paul Lamerie, 1723, was doubtless designed on the same lines and under the same influence. The cups on PLATES CVI. and CVII., lent by Earl Cowper, are by Paul Lamerie, dated 1739 and 1742 respectively, and bear his third mark. During the interval the style of Louis XIV. had passed away, and its place been filled by the rococo of Louis XV., of which both are rare and perhaps matchless English examples. The specimen on PLATE CVI., $15\frac{1}{2}$ inches high, admirably illustrates the peculiar type of shell design which gave the style its name. The high swelling cover is surmounted by a fruit and calyx, and the body, of ogee outline, has flutes enriched with "money," guilloche, and other patterns, seated in a swirled and matted receptacle. The handles are formed of realistic twining snakes, which appear to penetrate the vase, and the foot is panelled and scaled. A cup in the Royal collection combines the snake handles with the Bacchanalian attributes of the next. The cup, $15\frac{1}{2}$ inches high, on PLATE CVII., is an example of the richly-worked vine pattern first seen towards the middle of the eighteenth century. The entire surface of the vase, cover, and foot, is alike covered with heavily chased vine and swirling scrolls; in the midst is an infant Bacchus with attributes, masks, flowers, shells, etc. The knob is formed of grapes, and the handles are looped and, for the first time, attached horizontally, formed of massy vine stems with fruit and foliage. The rococo cups were in turn superseded by copies from the antique, or designs in classic taste, like those by the brothers Adam and Flaxman, examples of which will be found under Case Q.

CASTERS AND CRUETS

PLATES CVIII., CIX., CX., CXVIII.

Cruets occur in mediaeval inventories, and a "pepper boxe" in the Hardwicke inventory of 1583. Among the purchases from Prescott, between this and 1590, the following items are found: "a Castinge Bottle," weighing 8 ounces; a "lesser Casting Bottle," $5\frac{1}{2}$ ounces, and "another Casting bottle," $5\frac{3}{4}$ ounces, total £5 9s. 4d.; also 2 "Cruits," 12 ounces, £3 8s. The existence of casters in the sixteenth century appears thus established, but the only vessels known which might possibly have served the purpose are the "bell salts" with caster tops, in use at this period. Nothing further of the kind appears until the time of Charles II., when the cylindrical pepper box with high perforated domed top is met with. Among the oldest actual specimens is the set of three with chased borders, 7 inches and 5 inches high, dated 1675, marked "R. A.," and possessed by Mr. John Rainey, according to the catalogue of the loan exhibition of 1862. A specimen, two years later, 1677, lent by Lord Grantley, and marked "F. G.," is shown on PLATE CVIII., Fig. 4. Two others of 1689 and 1690 are illustrated in the Catalogue of the Burlington Fine Arts Club, and a pair, gilt, also by Francis Garthorne, of the same date, is in the Royal collection at Windsor. Specimens of about 1700 are not uncommon; one of about 1705 lent by Sir Charles Tennant, is shown on PLATE CVIII., Fig. 2. The cylindrical form was succeeded by one shaped like a vase on a low foot. An early example, of 1709, lent by Mrs. Dring, is shown on PLATE CVIII., Fig. 1. One of a set of three, a year later in date, and engraved with the Royal arms and cypher of Queen Anne, is illustrated in the Burlington Club Catalogue. As the taste for plain silver passed away the casters became more highly decorated, and exquisite specimens of 1732, marked "T. B." (for Thomas Bamford), with applied ornament, and of 1734 with chased ornament, by Paul Lamerie, are shown on PLATES CVIII., Fig. 3, and CIX., Fig. 4, lent by Mr. George Cawston and Sir S. Montagu respectively. Two specimens, superbly chased and decorated in the style of Louis XV., produced by Samuel Courtauld, 1750, are shown on PLATE CXVIII.

The earliest known cruet stand is fitted with the vase-shaped caster. A plain example, made by Pyne in 1706, and described in Cripps, comprised three casters in silver and two glass bottles. A frame made by Paul Lamerie for two glass bottles, silver mounted, with handles, is shown on PLATE CX., Fig. 4; and another, by the same maker, for three silver casters, and two of glass, 1750, from the Dunn-Gardner collection, exhibited by Sir Samuel Montagu, is described under Case C. Another magnificent example by Paul Lamerie, 1735, owned by a nobleman in Moscow, is mentioned in Cripps.

CANDLESTICKS AND CANDELABRA

PLATES CX., CXII., CXIII., CXIV., CXVI.

The forms in use under the Stuarts are noticed on page 64, the later ones being evidently based, like so much of the silver of Charles II., on Dutch models. The newer baluster shape appears to have been introduced somewhere about 1685, two pairs of that date being noted in Cripps. A richly decorated specimen of 1696 is illustrated in the Burlington Fine Arts Club Catalogue. Under Queen Anne and George I. the baluster form was retained, but plain, and frequently octagonal or faceted. Messrs. Garrard exhibited a small pair, dated 1707 (Case W, No. 6). A candelabra of two lights, dated 1714, is owned by the Haberdashers' Company. Two pairs made by Paul Lamerie in 1718 are shown on PLATE CX., Figs. 2 and 3. Later the same maker decorated them very richly, as in the examples made in 1731 (PLATES CXII. and CXIV.) and those of 1737 (PLATES CX., Fig. 1, and CXIII.). All these are owned by Sir Samuel Montagu. A charming specimen, one of a set of four, also by Paul Lamerie, and dated 1740, is shown on PLATE CXII., and owned by the Hon. Massey-Mainwaring. A superb pair by James Wilkes, 1738, lent by Mr. A. Wertheimer, is described under Case S, No. 12. The form has been continued with those of later date, almost to the present day, one shown on PLATE CXVI., being dated 1819. It measures one foot in height, and is owned by Messrs. Crichton.

Candlesticks have, it seems, been used in fracas. A letter of 1678, published among the Belvoir papers, mentions a quarrel between Mrs. Love, a landlady, and Lady Mohun, "with ill words and candlesticks," after which it was found that "the candlestick had hurt my Lady Mohun's knee."

TEA SERVICES

PLATES CIX., SUGAR-BOX; CXV., TEA-POT; CXVI., TEA-KETTLE;
CXVI., CXVII., TEA-CADDIES.

"Tee pott" forms an item in "a note of my plate" made in 1583 by the celebrated Bess of Hardwicke, Countess of Shrewsbury, in the Hardwicke accounts. Low pots with spouts and covers, such as are now consecrated to tea, were formerly used for wine, and are of considerable antiquity. One designed by Holbein is engraved by Hollar. The beautiful example belonging to St. John's, Cambridge, presented to the College in 1671, with its oblong salvers would be admirable for the purpose. Illustrated in the Catalogue of the Burlington Fine Arts Club.

Infusions or decoctions of dried plants, for dietetic or medicinal purposes, were commonly

used by our ancestors long before the introduction of tea. Perhaps an abbreviation of a word corresponding to *tisane* might have been used for infusions of herbs, and hence the term "tee pott" might occur before the introduction of China tea. The trade, however, between Portugal and China had been established since 1517, and Chinese commodities were certainly known in Western Europe by 1583. The Dutch, established at Bantam early in the seventeenth century, are credited with having brought the habit of tea-drinking to Europe. The earliest reference to it by an Englishman is a letter from an agent of the East India Company in Japan, 1615, asking a fellow officer in China to send him "a pott of the best sort of *chaw*"; subsequently "three silver porringers to drink chaw in" occurs in his accounts, *cha* being Chinese for tea. In 1658 an advertisement of a beverage "called by the Chinese Tcha, and by other nations Tay, alias tee," occurs in the "Mercurius Politicus"; and a year later Garraway speaks of it as having been used only "as a regalia in high treatments and entertainments, and presents made thereof to princes and grandees." In 1660 tea was first taxed, and Pepys records that he drank "a cup of tee" for the first time. In 1678 Mr. Henry Savile laments to Mr. Secretary Coventry that certain friends "call for tea, instead of pipes and bottles after dinner." In the first year of William and Mary a duty of 5s. per pound was imposed. Between 1722 and 1756 the use of tea was denounced by several doctors. Dr. Johnson, who was greatly addicted to tea-drinking, perhaps did more than anyone to restore it to favour. Tea-pots of the reign of Charles II. are known to exist. In a letter to the Countess of Rutland, 1685, occurs, "If you have a mind to have a falls jeypan [false Japan] table to seet the tee upon, I can buy you a very pretty one for twenty shelens." Another letter of 1688 is about the purchase of some "tee dishes." A magnificent tea-pot, silver gilt, with rock-work, vine leaves, and grapes surmounted by shells, dated 1697, was exhibited in 1862, by Sir T. W. Holbourne. A plain gold tea-pot, of 1736, a racing prize, is shown on PLATE CXV. The reputation of the tea-table had long been established by then, for Defoe's satirical "we don't enquire so nicely, you know, into the truths of stories at a tea-table," was written in 1715.

Tea-urns and tea-kettles were introduced later. In the Royal collection is one of globular form with engraved border, 1728, and another of melon form, of 1732. In Hogarth's family group a silver tea-kettle is in use, but in this and in the *Mariage à la Mode*, the tea-pot itself is of blue and white Chinese porcelain, with silver mounts. A kettle by Paul Lamerie, 1740, is described (Case C, No. 8), also two others (Case W, Nos. 14 and 15). A handsomely chased kettle with panels of Chinese subjects, 1754, lent by Messrs. Crichton, is shown on PLATE CXVI. The two embossed panels show Chinese tea-gathering, and tea-drinking. The requisites are limited to two unhandled cups, with saucers and spoons, and the tea-pot.

A "sugar-box" is purchased of Prescott for Hardwicke in 1590, weighing 26 ounces, and costing £9 4s. 2d. Possibly boxes like one of Sir Charles Welby on PLATE LXXIII., and others

earlier, were used for sugar. A charming and very early example of Paul Lamerie's work, 1713, is shown on *PLATE CIX*. (Fig. 1).

A silver sugar-box and a cream-bowl occur in the Haddon Hall accounts of 1623. A letter to Lady Roos, when there in 1698, narrates that "yesterday I met with little bottles to pour milk out for tea; they call them milk bottles." The earliest form of milk ewer is the singular cast pattern made about 1720, designed like a shell with handle upheld by a dragon. One lent by Sir John Scott is described (Case E, No. 33), and another, lent by Sir Samuel Montagu (Case C, No. 34). Two are illustrated in the Catalogue of the Burlington Fine Arts Club. Two by Paul Lamerie, 1736 and 1738 (Case C, Nos. 31 and 41), seem somewhat based on these. Milk ewers do not appear to have been made to match the tea service till towards the middle of the century.

Two tea-caddies by Paul Lamerie, 1713, match the sugar-box (*PLATE CIX*), and are the earliest known, for caddies do not become common until about 1730. Two specimens lent by Mr. A. Wertheimer are shown on *PLATE CXVII*. The cylindrical example (Fig. 4) is by Samuel Taylor, about 1740, and the other by Elizabeth Godfrey, 1751. One lent by Messrs. Crichton (*PLATE CXVI*, Fig. 2), chased in low relief in the style of Louis XV., is by Paul Lamerie, 1745. They are frequently met with in the original shagreen or tortoiseshell cases. A pair lent by Messrs. Garrard (No. 20, Case W), are shaped as cubes, the handles formed of the tea plant, and engraved with Chinese characters, 1769; they are in the original case of avanturine lacquer.

COFFEE-POTS

PLATE CXIV.

Coffee-houses were established in Constantinople in the middle of the sixteenth century, and the beverage was introduced to Europe by a German physician, Leonhard Rauwolf, an account of whose travels appeared in 1582. Evelyn relates that a Greek, Nathaniel Conopus, afterwards bishop of Smyrna, came to Balliol College in 1637, "and was the first I ever saw drink coffee, which came not into England till thirty years after." A Smyrna merchant, Mr. D. Edwards, brought a Greek servant with him to London, who made coffee daily for him and his friends, and opened a public coffee-house in 1652. In 1675 Charles II. endeavoured to suppress coffee-houses as a public nuisance. Coffee was not introduced into Paris till 1660, when Thévenot brought it from the East, but it did not come into general use until the Ottoman ambassador made it the fashion in 1669. Two fine coffee-pots by Paul Lamerie, 1730 and 1731, are shown on *PLATE CXIV*. A tall octagonal specimen of 1715 is figured in Cripps. Much more richly chased coffee-pots were produced later in the century.

Chocolate-pots were made at about the same date, or earlier. Mr. Cripps has noted a plain cylindrical one by John Chartier, of 1709, and Lord Amherst of Hackney possesses one by Paul Lamerie of 1730.

CAKE BASKETS

PLATES CXVIII. AND CXIX.

The earliest design for these appears to be the wicker pattern of open work, by Paul Lamerie. One of 1731, formerly Horace Walpole's, and now at Sudely Castle, is figured in Cripps. It greatly resembles the example of 1733 on PLATE CXIX., Fig. 2, from the Dunn-Gardner collection. Two others of 1735, by Peter Archambo, and one of 1740 at All Souls' College, Oxford, by William Hunter, are noted by Cripps. Later these pierced elliptical baskets became exceedingly richly worked, like that by Paul Crespin, 1750, shown on Fig. 3, PLATE CXVIII. Others lent by Messrs. Garrard are described under Case W.

For the exquisite design in form of an escallop shell, shown in Fig. 1, PLATE CXIX., we appear also to be indebted to Paul Lamerie. This, made in 1747, belongs to Miss Alice Radcliffe, but one or two replicas are known. One of somewhat the same form, with enriched detail, 1754, is described under No. 14, Case S.

TRAYS AND SALVERS

PLATES CIX., CXI., CXII.

The tray has probably always been entirely distinct from the dish on which food was served, and derives its origin from the salver, originally a vessel into which all broken victuals were collected for distribution to the poor. It is difficult at times, if not impossible, to distinguish it from the rose-water dish.

Though still used for clearing the table of *débris*, the salver proper has merged into the tea-tray, or become merely a decorative object for the buffet. Few, if any, are older than the eighteenth century. The smaller tray, for which endless uses have been found, dates farther back, and first appeared as a stand or saucer, upon which vessels filled with liquid—as tankards, flagons, porringers, etc.—might be set or carried. The trays of the seventeenth century were on feet, circular, and generally appropriated to some special vessel, such as a tankard or porringer; later they are without feet. Probably large numbers of plain examples have been utilized for the sake of the marks in producing forgeries.

The best known are square, with shaped corners, and by Paul Lamerie. One of a fine pair of 1720, owned by Mr. Dixon, a foot in diameter, is shown on *PLATE CXII*, Fig. 2, and one of a smaller pair of 1722, 6 inches in diameter, owned by Sir Samuel Montagu, on *PLATE CIX*, Fig. 3. Later specimens by the same maker are more richly decorated with borders of flowers, shells, scrolls, etc., cast and chased in high relief. Specimens of these were lent by the Earl of Wilton and Sir Samuel Montagu, a small example of 1745 belonging to the latter being shown in Fig. 3, *PLATE CXI*. The largest tray produced by Paul Lamerie is probably that belonging to Mr. S. E. Kennedy. It is $27\frac{1}{2}$ inches in diameter, and was made in 1736. A description of it will be found in the Catalogue of the Burlington Fine Arts Club.

TABLE SERVICES

PLATE CXI, DISH; *CXI* AND *CXIII*, BOWLS; *CIIL*, *CXVII* AND *CXX*, SAUCE-BOATS.

The dish for viands has been made more or less of silver in England since the days of King Oswald, who not only gave food to the poor, but had the dish itself from which he was served, hewn to pieces and distributed. Kings and the great nobles have ever feasted off silver and silver gilt. Dishes were of various kinds in the fifteenth century, as we see by Sir John Fastolfe's inventory, in which "platers, dishes, chargeours, sausers and bowls" abound. They were probably plain, as well as massive, qualities that invited destruction, since none have survived. Trencher plates occur in increasing quantities from the beginning of the seventeenth century, when wholesale sacrifices of the older plate were made in exchange. Guests in the houses of the great began to be served entirely from silver instead of pewter. Pepys, in 1666, congratulates himself on "eating in silver plates, and all things mighty rich and handsome about me." In 1669, at an entertainment he gave to the Earls of Sandwich and Peterborough, "dinner was brought up, one dish after another, but a dish at a time," a prelude to the modern dinner. No dinner plates or dishes of that date are known to exist, but Earl Bathurst is credited in Cripps with possessing a set of dinner plates, shaped with gadroon edge, of 1686, made by Ralph Leeke. Lord St. Oswald is also credited with a set of plain plates of 1697, part by John Chadwick and part by William Gibson. Lord Falmouth possesses a plain set by John Bathe, 1714, and Lord Hotham a set, shaped and gadrooned, 1719, by Anthony Nelme. Lord Middleton has a set of the same date, but by Nicholas Clausen.

A superb service, plain gilt, of 1705, with the Royal Arms and cipher of Queen Anne, is owned by the Duke of Portland, see No. 49, Case D. These services were amply provided with dishes, oval and shaped, an example of such, 1745, by Paul Lamerie, being shown on *PLATE CXI*.

The most costly piece comprised in the table service was undoubtedly the covered tureen,

of imposing dimensions, standing in its salver. The earliest tureen known is that possessed by Lord Bateman, of 1703, by Anthony Nelme, oval, fluted with gadroon borders, and handles fashioned as female busts ending in scrolls. It measures two feet in length, and nearly one foot in height. It was exhibited, without cover or salver, in 1862. One of 1740, by Paul Lamerie, owned by Sir Samuel Montagu, is described (No. 45, Case C), and a pair with stands, 1779 (No. 18, Case S).

Sauce-boats, though small, lend themselves more than any other pieces to artistic treatment. Four superb specimens contributed by Mr. A. Wertheimer, are shown on PLATES CXVII. and CXX. They date from 1737 to 1740, and are of London make, being described under Nos. 1 to 4, Case S. A fifth, on lion feet, with reeded edge and scrolled handles, by Paul Lamerie, 1739, belongs to Earl Cowper (PLATE CIII.). It has shell ornaments on either side and beneath the lip.

The destination of the various bowls by Paul Lamerie, shown in PLATES CXI. and CXIII., is not precisely known, but they might have been used for vegetables, salads, compotes, junkets, ice, or flowers. They are very beautiful, especially that with raised foot, made in 1746 (PLATE CXI.). The small bowl (Fig. 1, PLATE CXIII.), is dated 1732, and is of unusual treatment; while the large one, 1725 (Fig. 2, PLATE CXIII.), is of a less rare form.

EPERGNES

PLATE CXX.

The epergne for the centre of a table does not appear before about 1735. It consists essentially of a cake basket, raised and surrounded by smaller dishes for sweets, and with or without the addition of branches for candles. The earlier specimens were adapted for casters and cruets, which were probably removed and replaced by the dishes for sweets later in the banquet. Cripps saw one of this kind in Moscow, but with the further replacement of the dishes by candlesticks, made by Paul Lamerie in 1735. In the Octavius Morgan collection was one of 1738, by Benjamin Sanders, which comprised a tea-kettle, candle-branches and trays. Two fine examples are described, one of 1755 (No. 19, Case S), and one of 1761 (No. 8, Case W). A picturesque specimen in the Chinese taste of Chippendale, weighing over 230 ounces, is shown on PLATE CXX., with pierced basket and four trays marked "T. P." by whom there is a similar example in the Schloss at Berlin.

POTATO RINGS

PLATE CXXI.

These are invariably of Irish make. Their function is to relieve and to raise the plain wooden bowl in which potatoes are served, preventing it from coming in contact with the table or its cover. They were in fashion during the second half of the eighteenth century. The fine series shown on PLATE CXXI. were made, with one exception, in 1770, and are owned by Mrs. Adair, the Earl of Wilton, and Sir Charles Welby.



PLATES

PLATE I.

HORN, WITH GILT MOUNTS.

German, early fifteenth century.

Height, $14\frac{3}{8}$ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case J, No. 1.



PLATE II.

Fig. 1.

SHIP, GILT.

By Solomon Dreyer, Augsburg, seventeenth century.

Height, 16 in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case A, No. 4.

Fig. 2.

SHIP, GILT.

Augsburg, seventeenth century.

Height, 19 $\frac{1}{4}$ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case A, No. 1.



PLATE III.

CUP, MADE FROM A PALM NUT, SILVER GILT.

By Hans Priester, Augsburg, seventeenth century.

Height, 14 $\frac{1}{2}$ in.

Lent by Mr. J. Pierpont Morgan

Catalogue, Case B, No. 24.



PLATE IV.

Fig. 1.

NAUTILUS CUP, GILT MOUNTS.

German, seventeenth century.

Height, 11 in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case A, No. 6.

Fig. 2.

NAUTILUS CUP, PARCEL GILT MOUNTS.

Augsburg, seventeenth century.

Height, 11½ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case A, No. 12.



PLATE V.

NAUTILUS, MOUNTED AS A SNAIL.
German, early seventeenth century.

Height, $7\frac{1}{2}$ in.

Lent by Mr. J. Pierpont Morgan
Catalogue, Case A, No. 18.



PLATE VI.

Fig. 1.

CUP, OF ROCK-CRYSTAL, GILT SUPPORT.

Torgau, about 1560.

Height, 8 in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case A, No. 14.

Fig. 2

CUP, GILT, WITH AGATE BOWL.

German, seventeenth century.

Height, 6½ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case A, No. 3.



PLATE VII.

CUP AND COVER, PARCEL GILT.

German, sixteenth century.

Height, 30 in.

Lent by Lord Battersea.

Catalogue, Case P, No. 1.



PLATE VIII.

Fig. 1.

DOUBLE CUP, GILT.

German, sixteenth century.

Height, 18 in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case B, No. 11.

Fig. 2.

CUP, PARCEL GILT.

By Andreas Müller, Freiberg. Swiss, 1668.

Height, 19½ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case B, No. 2.



PLATE IX.

Fig. 1.

COVERED CUP, IN NIELLO.

Augsburg, sixteenth century.

Height, $11\frac{1}{4}$ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case A, No. 11.

Fig. 2.

COVERED CUP, GILT.

Nuremberg, sixteenth century.

Height, $13\frac{1}{4}$ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case A, No. 9.



PLATE X.

Fig. 1.

CUP AND COVER, GILT.
Augsburg, seventeenth century.
Height, $28\frac{1}{2}$ in.
Lent by Mr. J. H. Fitzhenry.
Catalogue, Case D, No. 52.

Fig. 2.

CUP AND COVER, GILT.
Augsburg, seventeenth century.
Height, $24\frac{1}{2}$ in.
Lent by Mr. J. Pierpont Morgan.
Catalogue, Case B, No. 45.



PLATE XI.

CUP, SHELL-SHAPED, PARCEL GILT.

Augsburg, seventeenth century.

Height, $1\frac{1}{2}$ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case A, No. 17.



PLATE XII.

CUP AND COVER, GILT.

Augsburg, eighteenth century

Height, 15 in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case B, No. 13.



PLATE XIII.

Fig. 1.

WAGER CUP, A FEMALE IN RUFF.

Augsburg, sixteenth century.

Height, 8 in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case B, No. 19.

Fig. 2

WAGER CUP, IN FORM OF A WINDMILL.

Dutch, seventeenth century.

Height, 9½ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case B, No. 26.

Fig. 3.

WAGER CUP, A FEMALE IN ELIZABETHAN COSTUME.

German, sixteenth century.

Height, 6½ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case B, No. 16.



PLATE XIV.

Fig. 1.

SMALL CUP, GILT.

Nuremberg, sixteenth century.

Height, $3\frac{1}{2}$ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case B, No. 21.

Fig. 2.

SMALL CUP, GILT.

By Franz Fischer, Nuremberg, about 1600.

Height, $4\frac{1}{4}$ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case B, Nos. 5 and 7.

Fig. 3.

SMALL CUP, PARCEL GILT.

German, sixteenth century.

Height, $3\frac{1}{2}$ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case B, Nos. 28 and 36.

Fig. 4

SMALL CUP, PARCEL GILT.

German, sixteenth century.

Height, $3\frac{1}{2}$ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case B, Nos. 9, 27, 37.



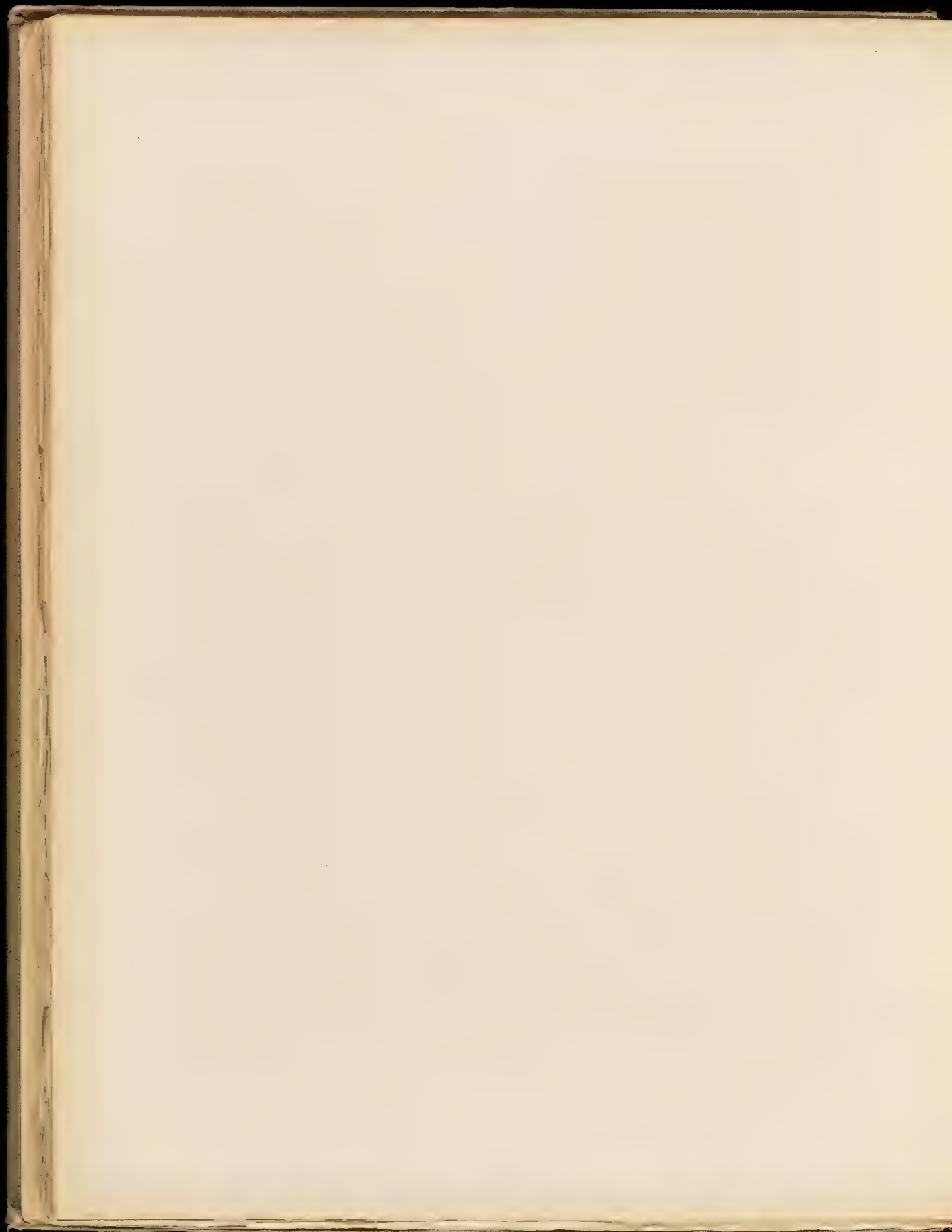


PLATE XV.

TANKARD, OF LARGE SIZE, GILT.

German, seventeenth century.

Height, 11 inches.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case B, No. 29.



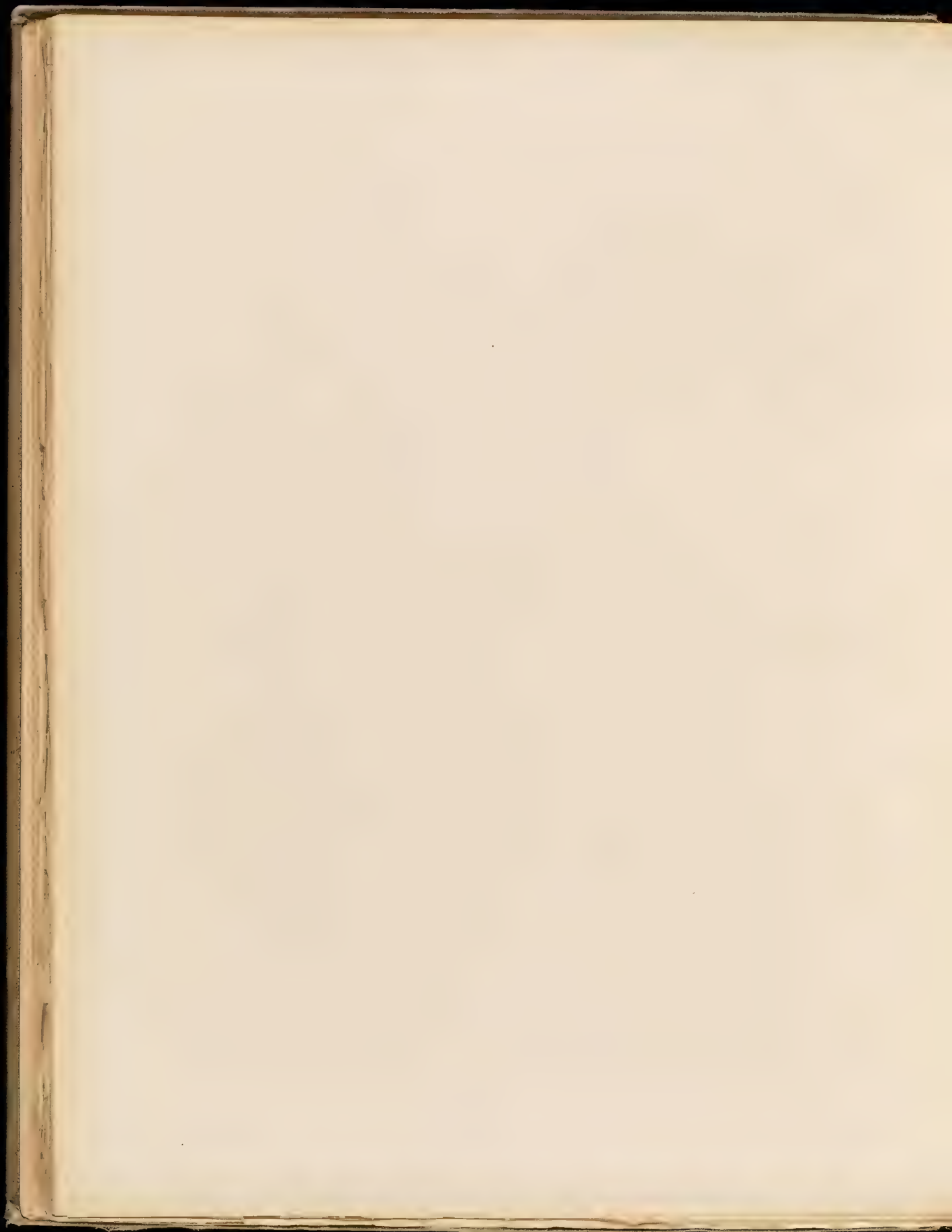


PLATE XVI.

Fig. 1

TANKARD.

Augsburg, 1530.

Height, 8 $\frac{1}{2}$ in.

Lent by Mr. J. Pierpont Morgan

Catalogue, Case A, No. 8.

Fig. 2

FLAGON.

Possibly Polish, sixteenth century.

Height, 10 $\frac{1}{2}$ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case B, No. 31.



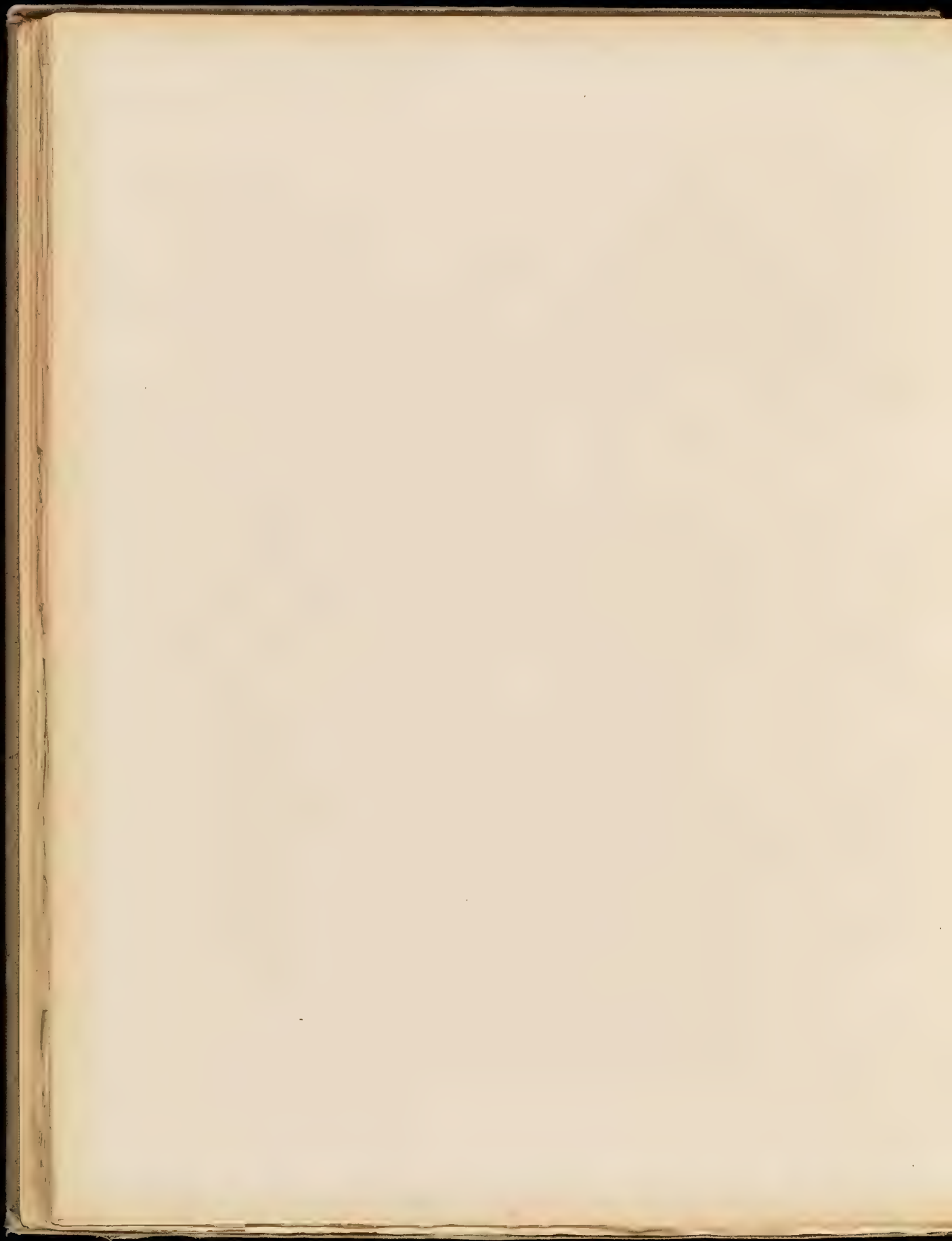


PLATE XVII.

Fig. 1.

FLAGON, GILT.

German, sixteenth century.

Height, 12 $\frac{1}{2}$ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case B, No. 14.

Fig. 2.

FLAGON, PARCEL GILT.

Russian, sixteenth century?

Height, 14 $\frac{1}{4}$ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case B, No. 12.



PLATE XVIII.

GROUP OF DIANA AND THE STAG, EMBOSSED, PARCEL GILT.

Augsburg, early sixteenth century.

Height, 15 in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case A, No. 10.



PLATE XIX.

Fig. 1.

CUP, IN FORM OF A BEAR WITH STAFF.

German, seventeenth century.

Height, about 10 in.

Lent by Mr. J. Pierpont Morgan.

Not in Catalogue.

Fig. 2.

CUP, IN FORM OF A LION.

German, late seventeenth century.

Height, 16½ in.

Lent by Mr. J. Pierpont Morgan.

Not in Catalogue.



PLATE XX.

CUP, IN FORM OF A LION.

Swiss, 1668.

Height, $17\frac{1}{4}$ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case B, No. 35.



PLATE XXI.

AN OSTRICH, GILT.

Nuremberg, sixteenth century.

Height, 19½ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case B, No. 32.



PLATE XXII.

STATUETTE OF A CAVALIER ON HORSEBACK.

Augsburg, late seventeenth century.

Height, 14 $\frac{1}{4}$ in.

Lent by Mr. J. Pierpont Morgan

Catalogue, Case A, No. 13.



PLATE XXIII.

CUP IN FORM OF A GREAT TUN, PARCEL GILT.

German, eighteenth century.

Height, 15 in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case A, No. 7.



PLATE XXIV.

EWER AND ROSE-WATER DISH, GILT.

Italian, circa 1570.

Height of Ewer, 11½ in.; diameter of Dish, 20 in.

Lent by Earl Cowper.

Not in Catalogue.



PLATE XXV.

Fig. 1.

CIRCULAR DISH, GILT AND ENAMELLED.

Spanish, early seventeenth century.

Diameter, 2.6 in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case B, No. 44.

Fig. 2.

NAUTILUS CUP, PARCEL GILT MOUNTS.

German, sixteenth century.

Height, 17½ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case B, No. 3.



PLATE XXVI.

EWER AND ROSE-WATER DISH, GILT.

By Joh. Ekhardt Heuglin, Augsburg, eighteenth century.

Height of Ewer, 10 $\frac{1}{2}$ in.; diameter of Dish, 20 $\frac{1}{4}$ in.

Lent by Earl Croft.

Not in Catalogue.



PLATE XXVII.

EWER OF ROCK-CRYSTAL, WITH GILT MOUNTS.

Probably German, eighteenth century.

Height, $13\frac{1}{2}$ in.

Lent by Lady Harvey.

Catalogue, Case P, No. 2



PLATE XXVIII.

Fig. 1.

ECUELLE, WITH TRAY AND COVER, GILT.

By Joh. Ekhardt Heuglin, Augsburg, eighteenth century.

Height, 3 in.; diameter of Bowl, 5½ in.

Lent by Lord Mayo.

Catalogue, Case T, No. 2.

Fig. 2

KEY, GILT (THE ARMS OF THE MEDICI IN RUBIES).

Italian, seventeenth century.

Length, 7¾ in.

Lent by Mr. J. E. Taylor.

Catalogue, Case K, No. 6.



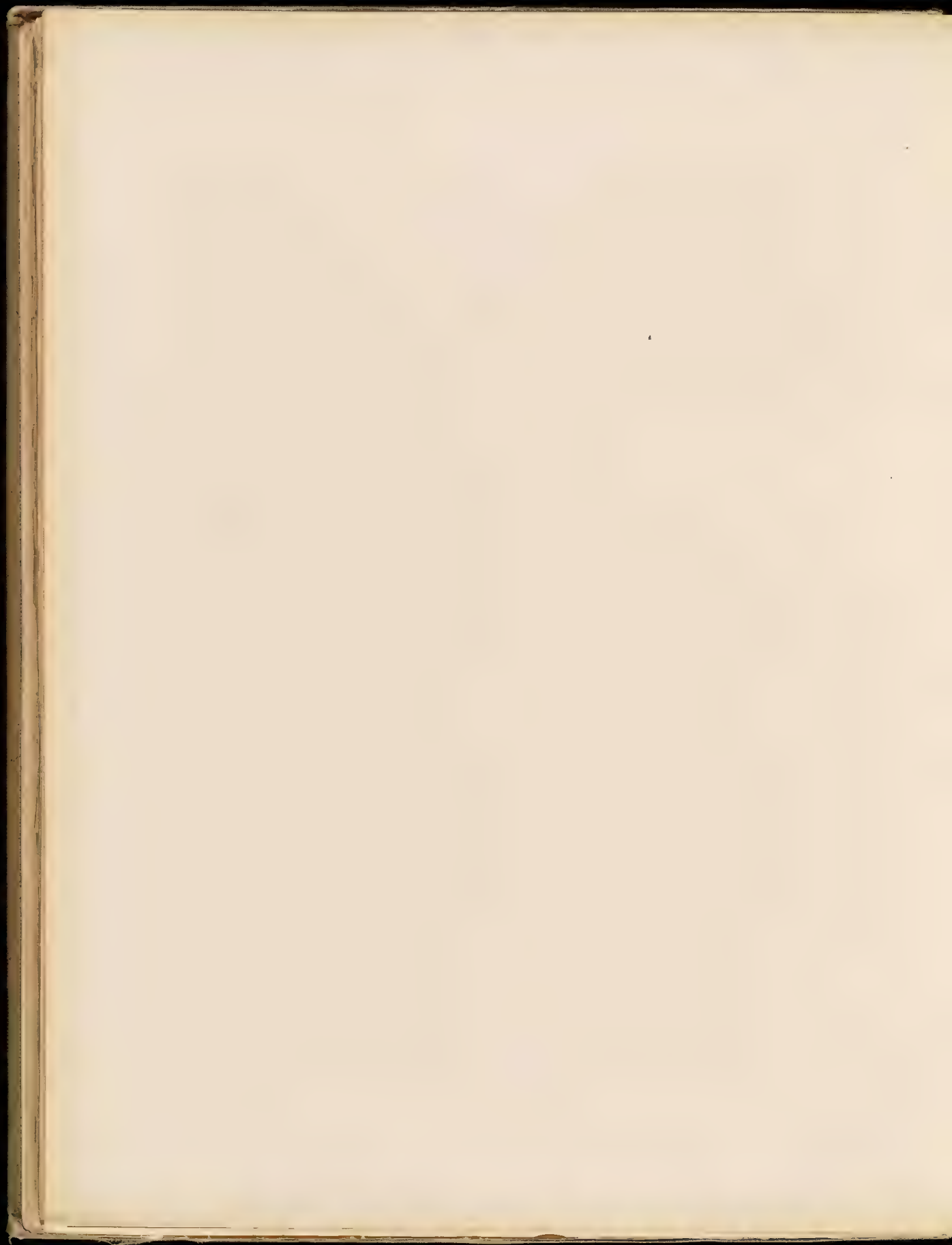


PLATE XXIX.

Fig. 1.

PAIR OF TRIANGULAR SALTS.

German, early sixteenth century.

Height, $3\frac{1}{2}$ in.; length, $7\frac{1}{4}$ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case T, No. 1.

Fig. 2.

THE CENTRE FIGURE FROM THE SECOND SALT.

Fig. 3.

SPOON OF ROCK-CRYSTAL, WITH GILT MOUNTS.

Italian, sixteenth century.

Length, $6\frac{1}{2}$ in.

Lent by Mr. J. E. Taylor.

Catalogue, Case J, No. 9.





PLATE XXX.

MONSTRANCE, PARCEL GILT.

Spanish, late sixteenth century.

Height, $21\frac{1}{2}$ in.

Lent by Lord Battersea.

Catalogue, Case K, No. 5.



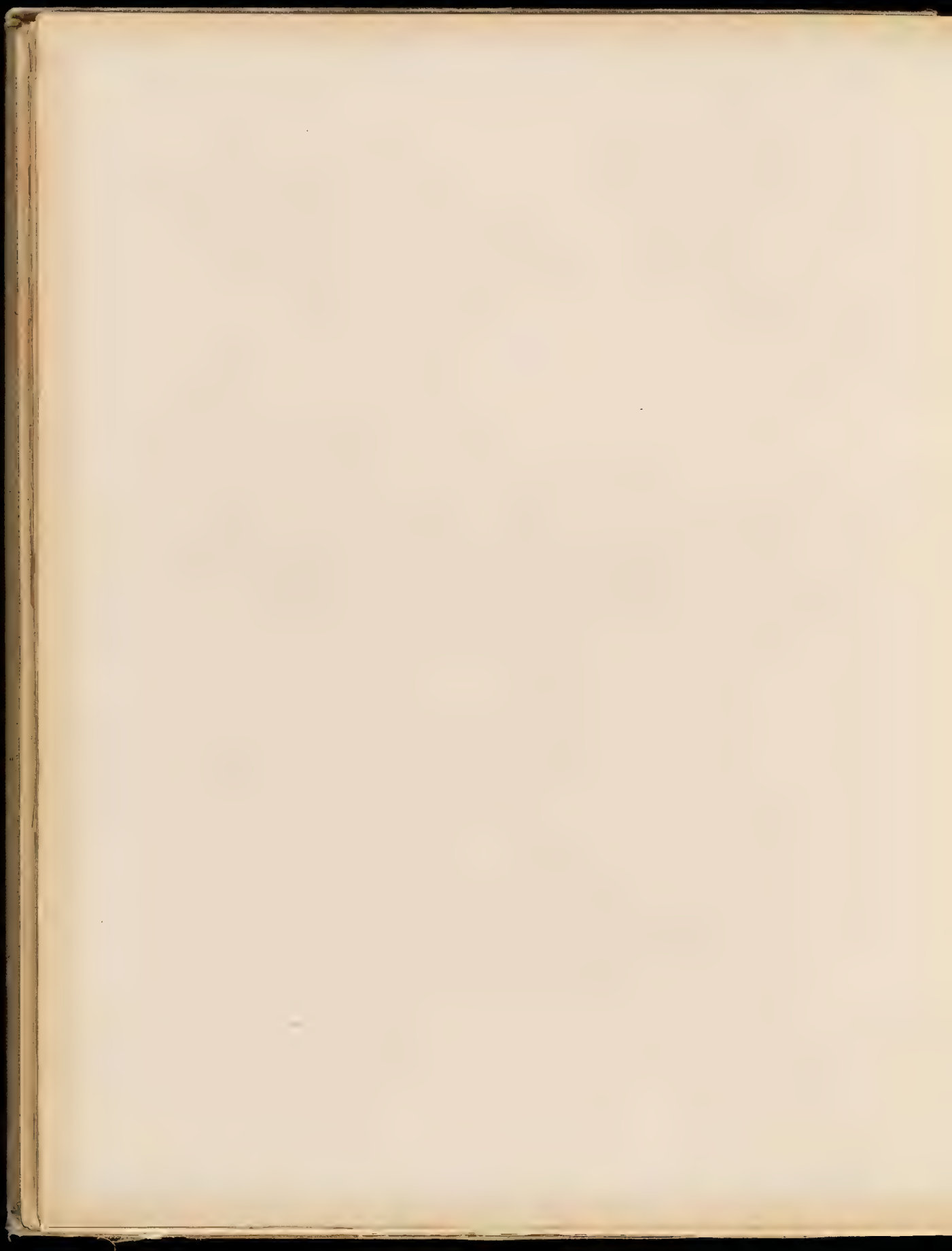


PLATE XXXI.

ENAMELLED AND GILT CANDLESTICK, SET WITH CRYSTAL.

Italian, seventeenth century.

Lent by Mr. Leopold de Rothschild

Catalogue, Case K, No. 1.



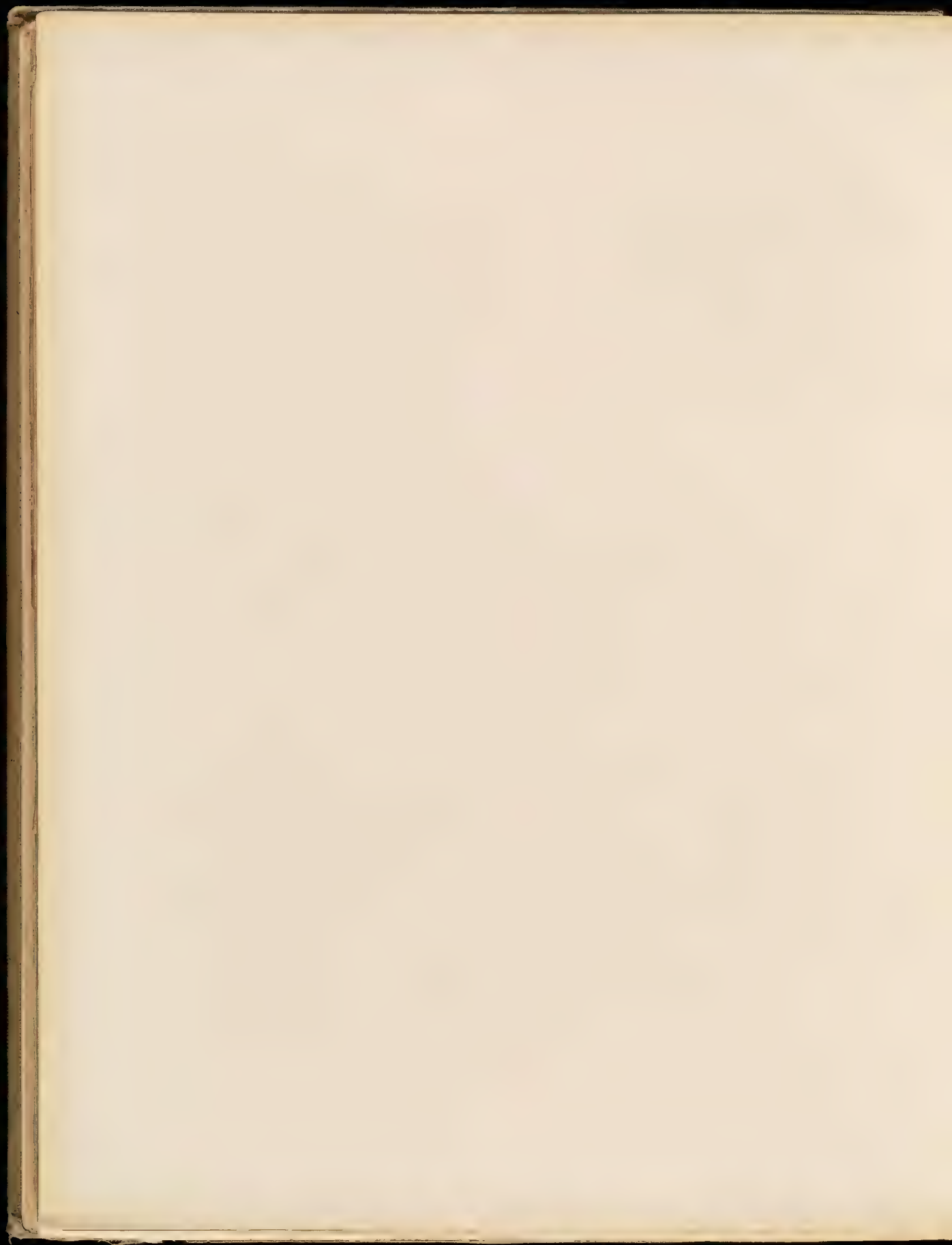


PLATE XXXII.

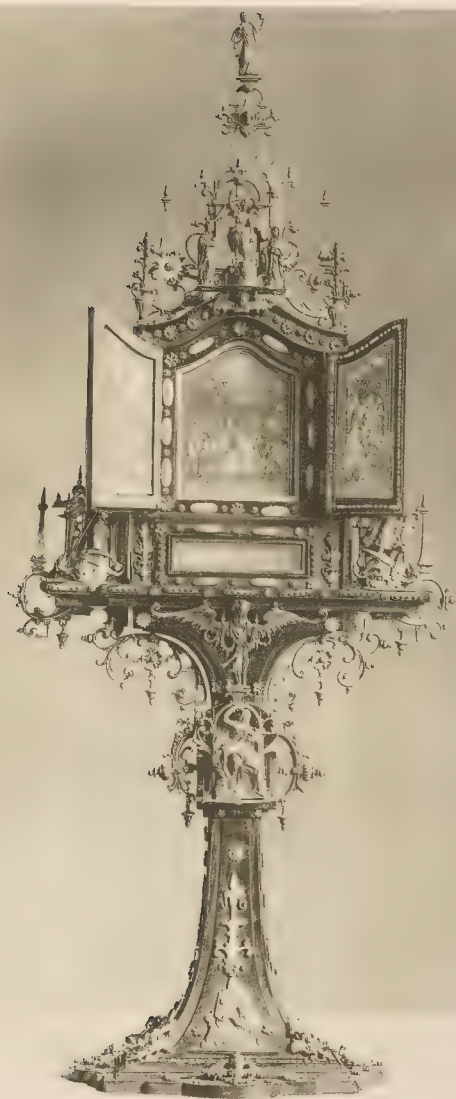
TRIPTYCH, SILVER GILT AND EBONY.

German, late sixteenth century.

Height, 17 in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case B, No. 39.



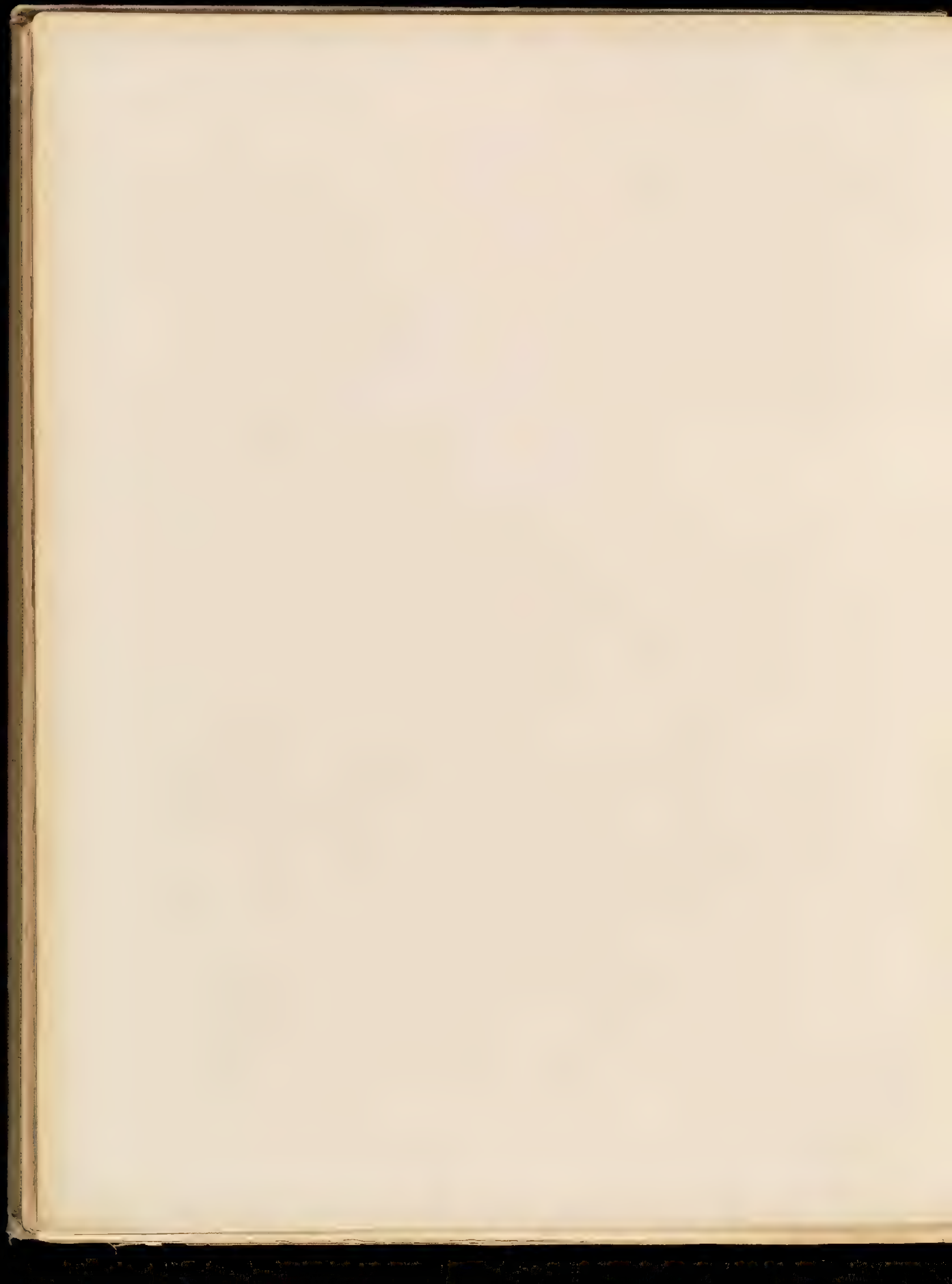


PLATE XXXIII.

ANDIRON, SINCE USED AS A BÉNITIER

Augsburg, 1745.

Height, 2 ft. 11 in.

Lent by Earl Cowley.

Last page of Catalogue, No. 3.



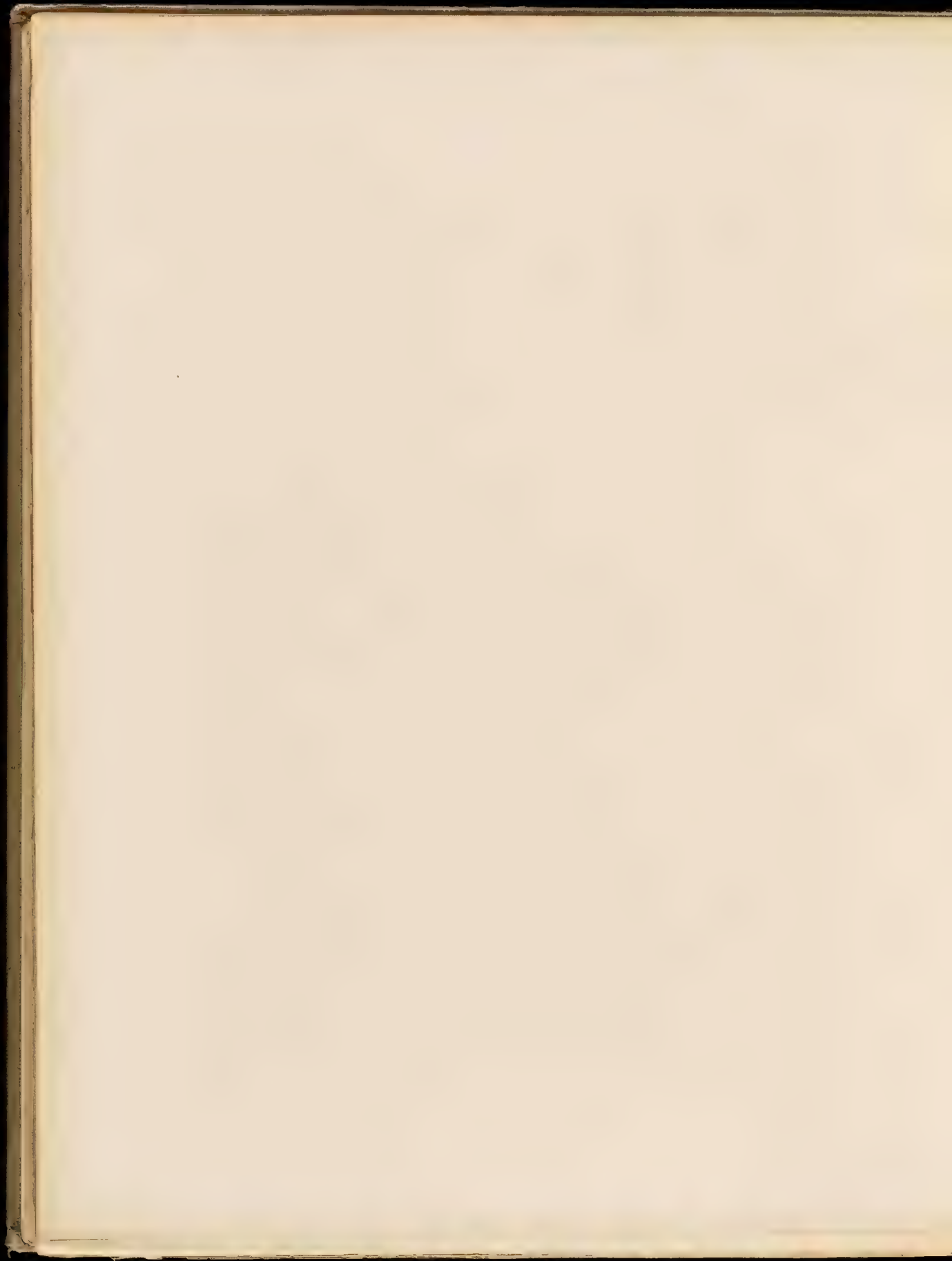


PLATE XXXIV.

Fig. 1.

MAZER BOWL.

English, circa 1500.

Height, $2\frac{1}{2}$ in.; diameter, $5\frac{1}{4}$ in.

Lent by Messrs. Crichton Brothers.

Catalogue, Case J, No. 5

Fig. 2.

THE REVERSE SIDE, TO A SMALLER SCALE.



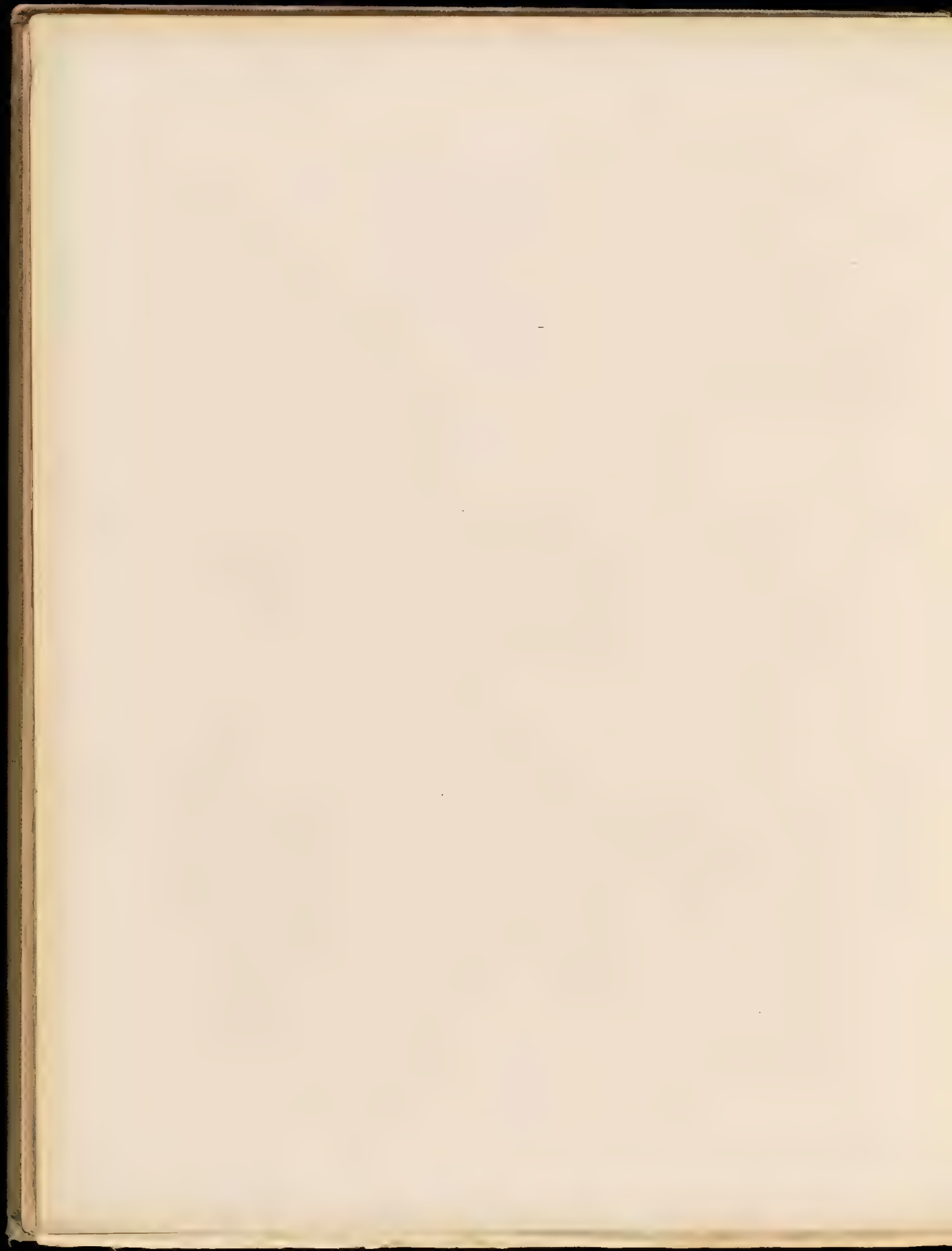


PLATE XXXV.

Fig. 1.

MAZER, ON FOOT, OF BROWN SERPENTINE.

English, sixteenth century.

Height, 4 in.; diameter, $6\frac{1}{2}$ in.

Lent by Sir Samuel Montagu.

Catalogue, Case J, No. 7.

Fig. 2.

MAZER, OF MAPLE WOOD.

London, 1510.

Height, $2\frac{1}{2}$ in.; diameter, $5\frac{1}{2}$ in.

Lent by Sir Samuel Montagu.

Catalogue, Case J, No. 6.



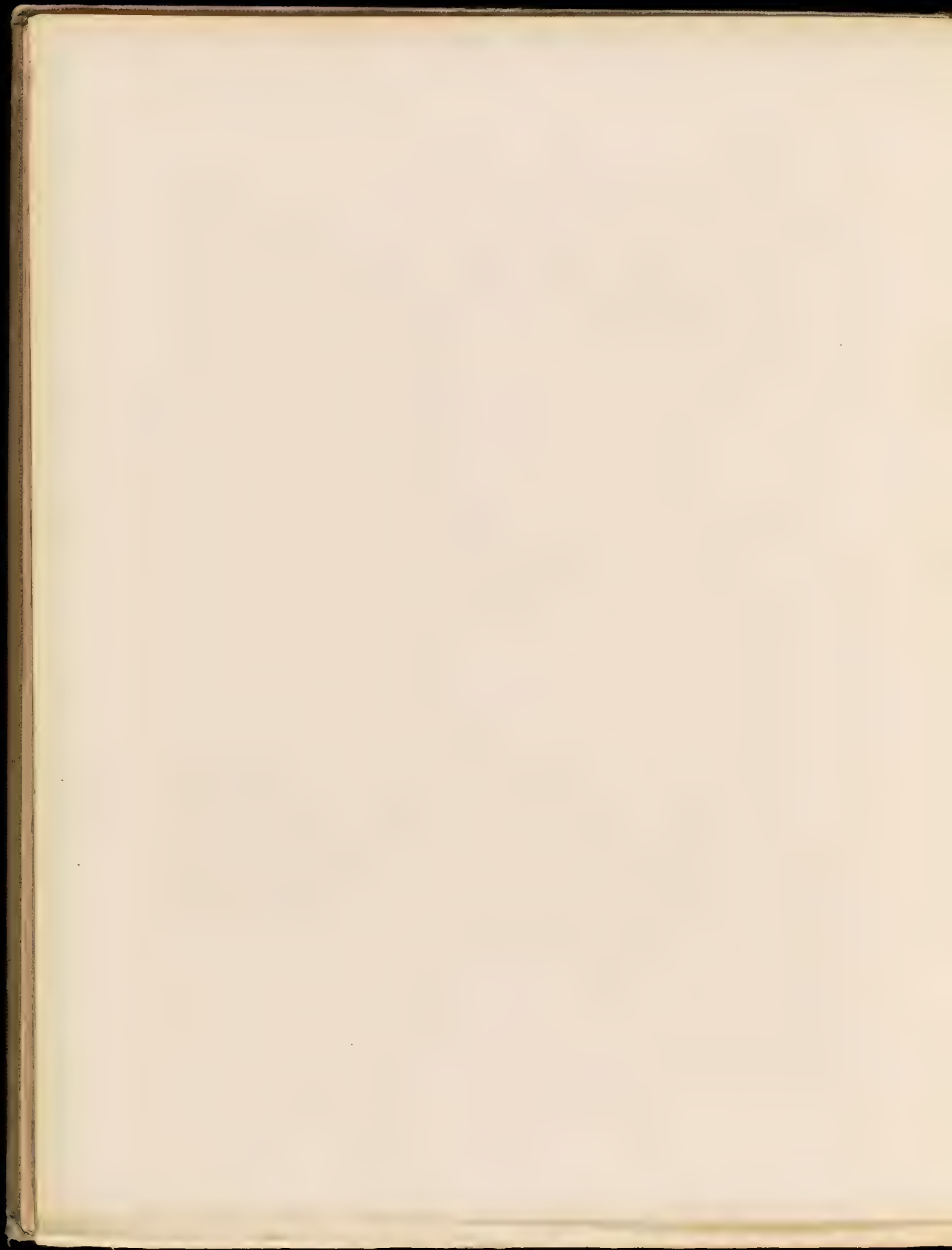


PLATE XXXVI.

Fig. 1

TUDOR CUP ON FOOT, GILT.

London, 1521.

Height, $4\frac{1}{4}$ in.

Lent by Mr. J. A. Holms.

Catalogue, Case J, No. 2.

Fig. 2.

TUDOR CUP ON FOOT, GILT.

London, 1500.

Height, $3\frac{1}{4}$ in.

Lent by Sir Samuel Montagu.

Catalogue, Case J, No. 3.



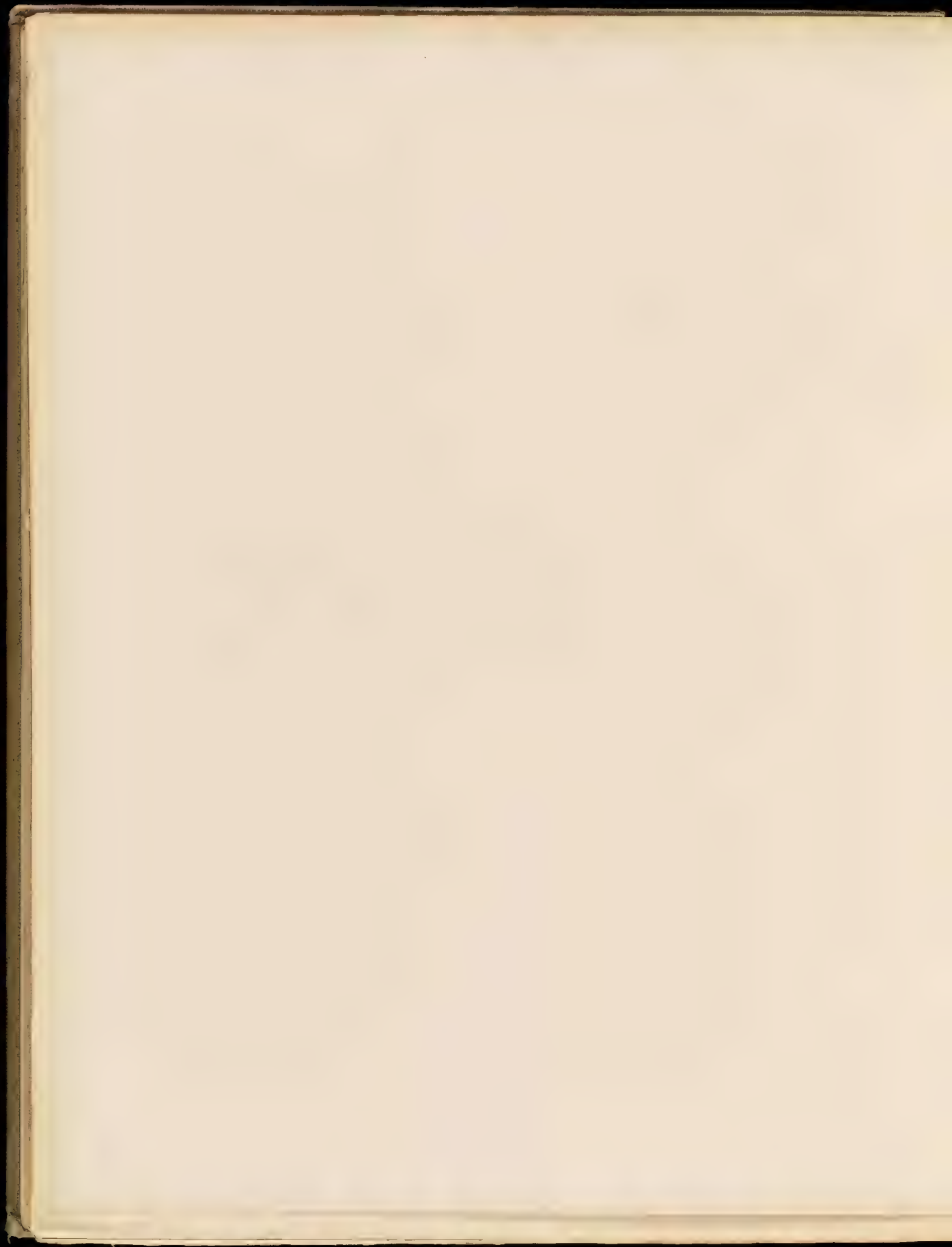


PLATE XXXVII.

Fig. 1

BEAKER, GILT.

London, 1496.

Height, $3\frac{1}{4}$ in.

Lent by Mr. J. A. Holms.

Catalogue, Case J, No. 36.

Fig. 2.

SPOON, PARTLY GILT.

London, 1488.

Lent by Mr. J. A. Holms.

Catalogue, Case J, No. 8.



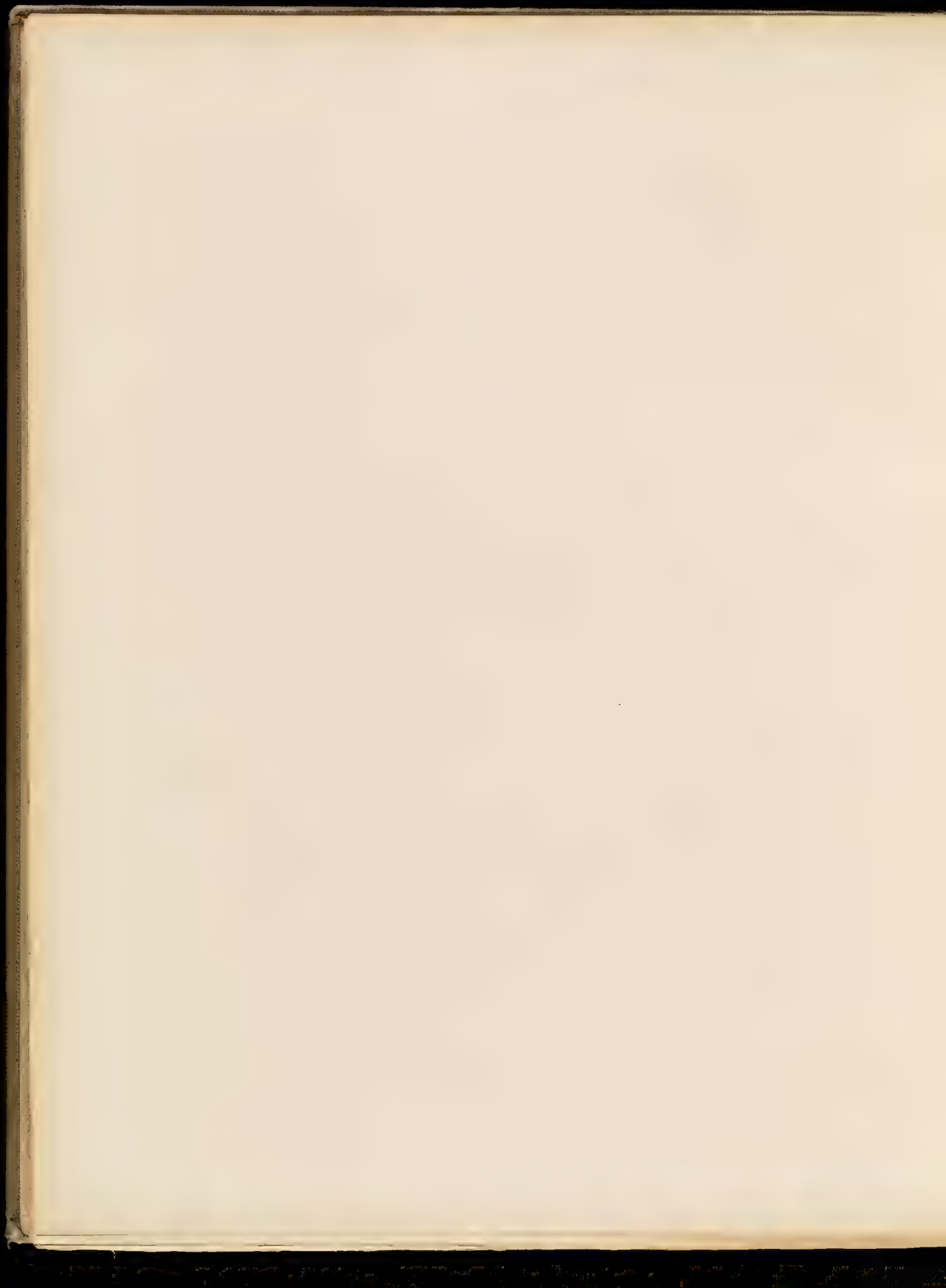


PLATE XXXVIII.

Fig. 5. SPOON, MALE BUST. Sixteenth century. <i>Mr. Brand.</i> Case H, No. 5.	Fig. 4. SPOON, SEAL TOP. 1580. <i>Mr. Brand.</i> Case H, No. 4.	Fig. 3. SPOON, SEAL TOP. 1544. <i>Mr. Brand.</i> Case H, No. 3.	Fig. 2. SPOON, SPIRAL KNOB. Sixteenth century. <i>Mr. Brand.</i> Case H, No. 2.	Fig. 1. SPOON, POINTED KNOB. 1538. <i>Mr. Brand.</i> Case H, No. 1.
Fig. 6. SPOON, SEAL TOP. 1596. <i>Mr. Brand.</i> Case H, No. 7.	Fig. 7. SPOON, LION SEJANT. 1573. <i>Mr. Brand.</i> Case H, No. 6.	Fig. 8. SPOON, APOSTLE. 1646. <i>Mr. Brand.</i> Case H, No. 9.	Fig. 9. SPOON, SEAL TOP. Seventeenth century. <i>Mr. Brand.</i> Case H, No. 7.	Fig. 10. SPOON, SEAL TOP. 1609. <i>Mr. Blair Cochrane.</i> Case K, No. 11.
Fig. 11. SPOON, HOOF TOP. 1652. <i>Dr. Lloyd Roberts.</i> Case H, No. 17.	Fig. 12. SPOON. Seventeenth century. <i>Mr. Walter.</i> Case H, No. 15.	Fig. 13. SPOON. Seventeenth century. <i>Mr. Walter.</i> Case H, No. 15.	Fig. 14. SPOON. Seventeenth century. <i>Mr. Walter.</i> Case H, No. 15.	



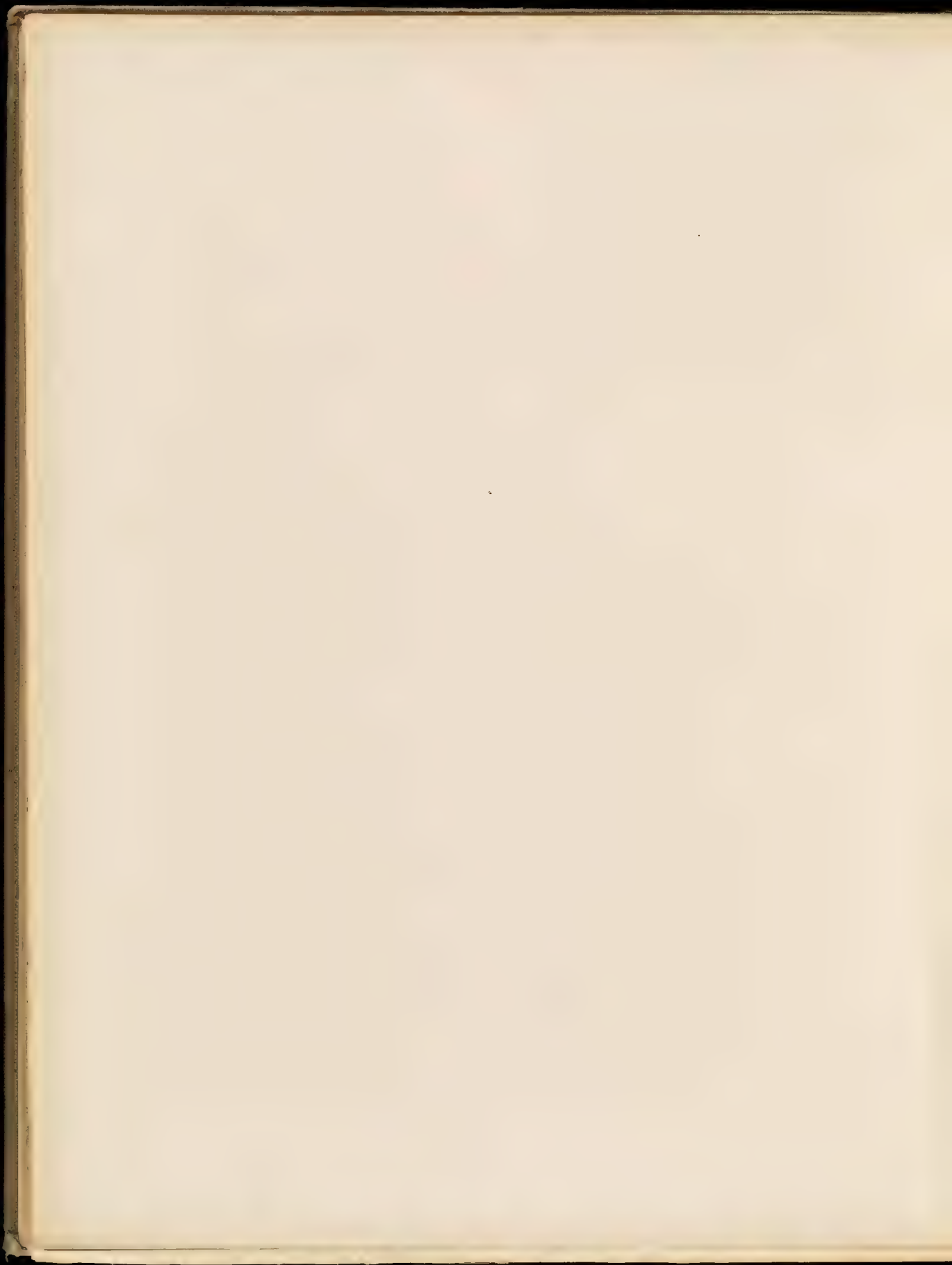


PLATE XXXIX.

Fig. 1

TAZZA, GILT.

London, 1577.

Height, 5½ in.

Lent by Mr. J. A. Holms.

Catalogue, Case K, No. 26.

Fig. 2.

TAZZA, GILT.

London, 1583.

Height, 5½ in.

Lent by Mrs. Crompton Roberts.

Catalogue, Case K, No. 7.



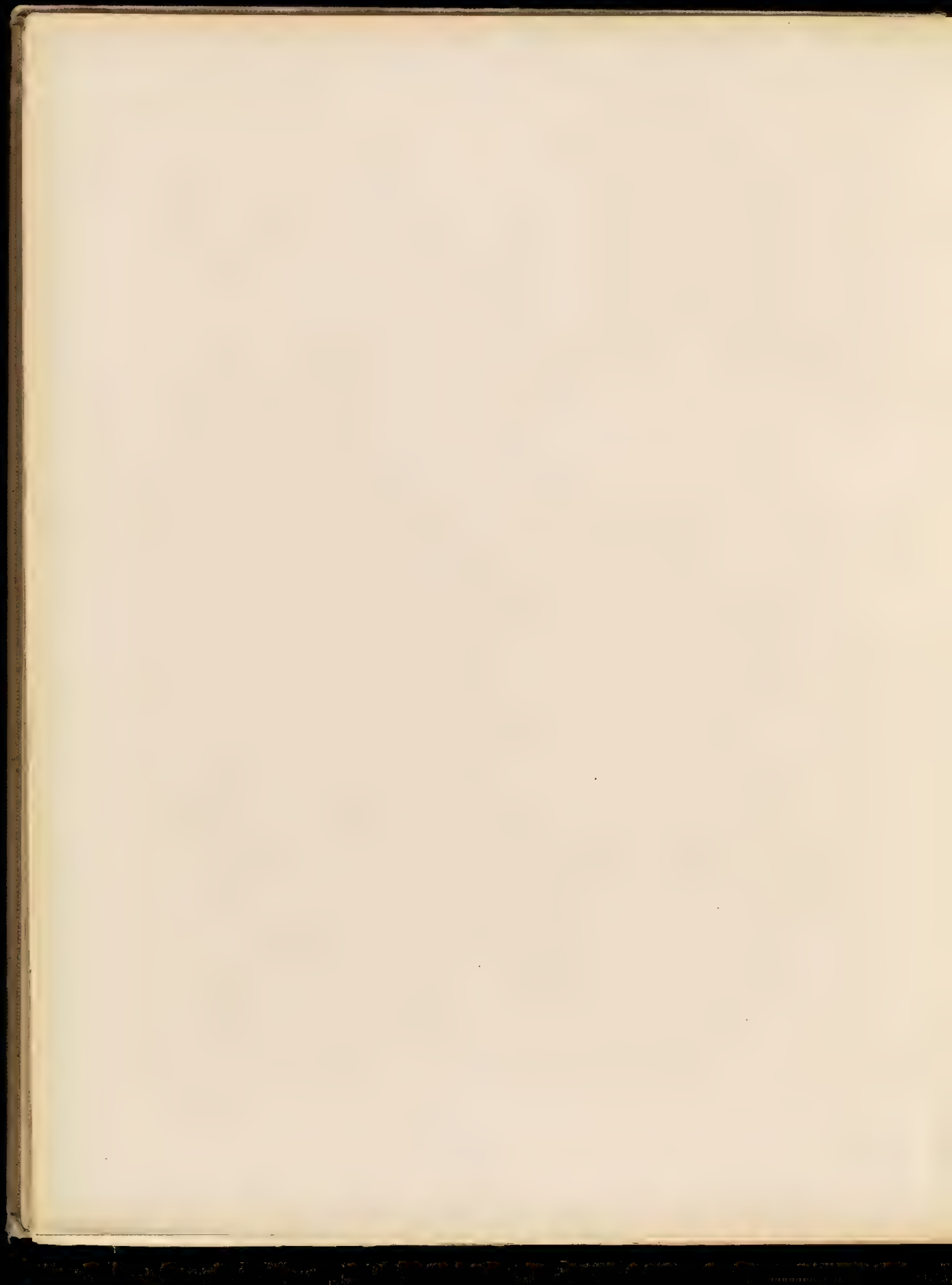


PLATE XL.

EWER, PARTLY OF AGATE, GILT.

English, 1579.

Height, $15\frac{1}{8}$ in.

Lent by the Duke of Rutland.

Not in Catalogue.



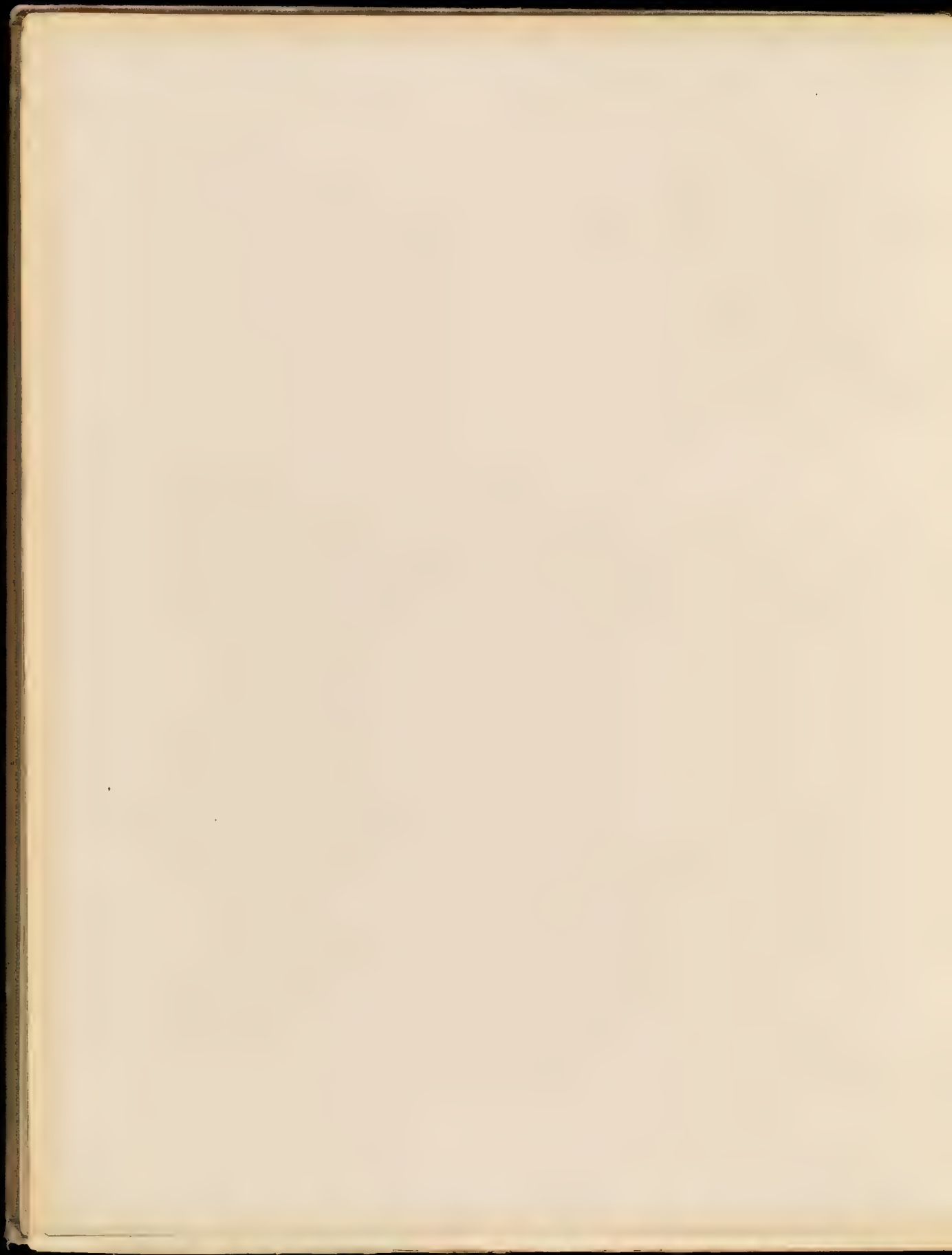


PLATE XLI.

ROSE-WATER DISH WITH AGATES, GILT.

English, 1579.

Diameter, 18 in.

Lent by the Duke of Rutland.

Not in Catalogue.



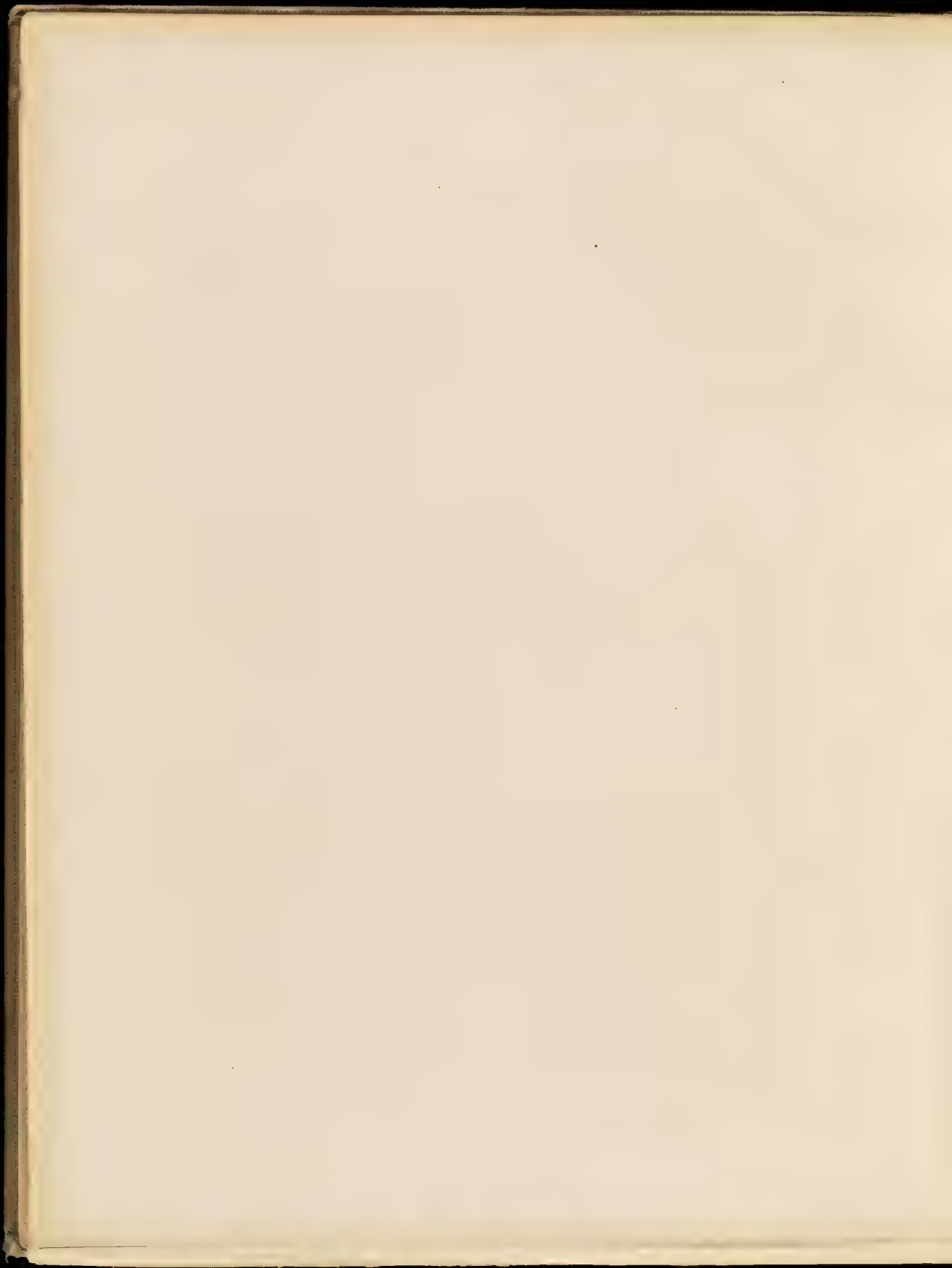


PLATE XLII.

EWER AND ROSE-WATER DISH, GILT.

London, 1599.

Height of Ewer, 15½ in.; diameter of Dish, 19 in.

Lent by the Earl of Arundel.

Catalogue, Case M, Nos. 3 and 4.



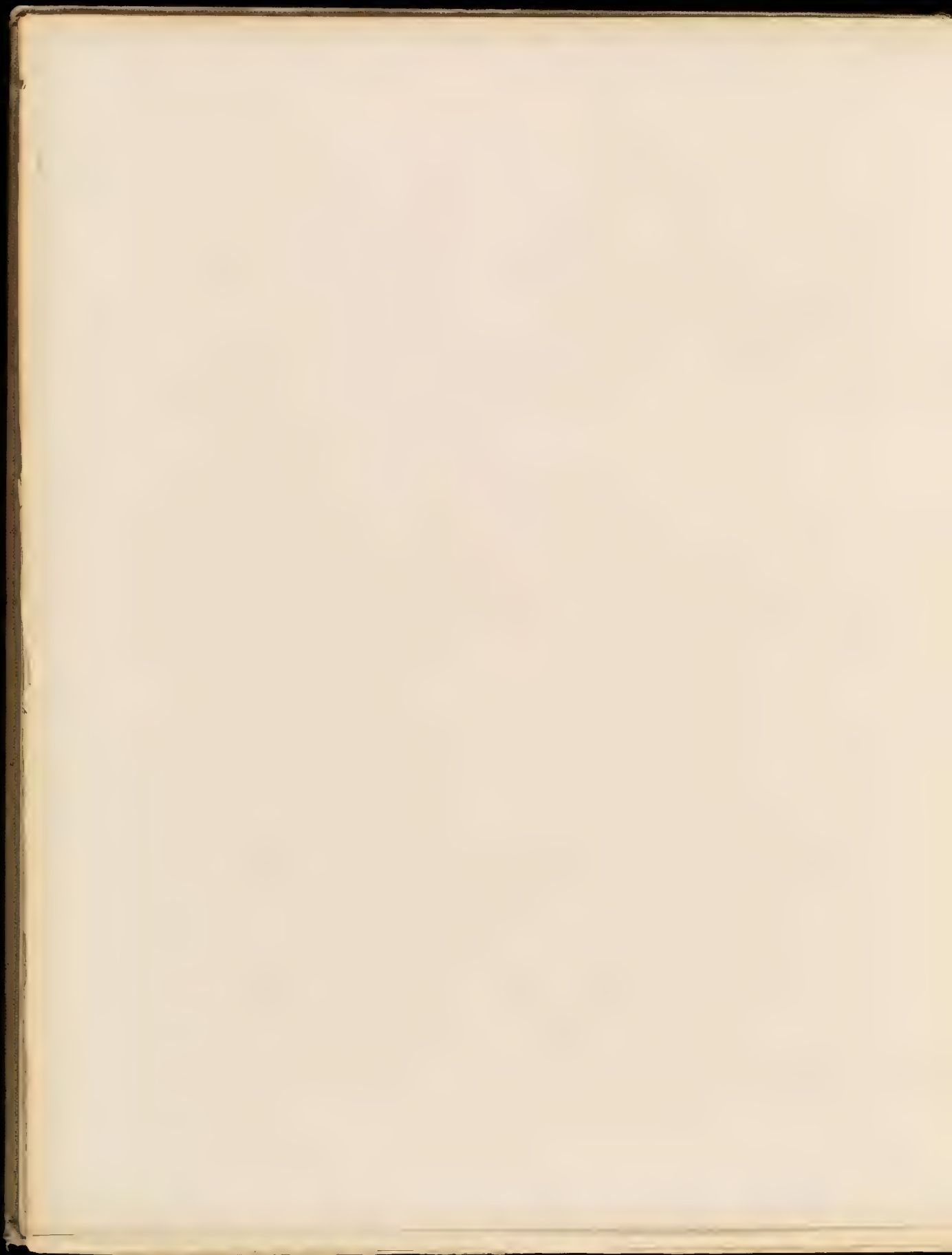


PLATE XLIII.

ROSE-WATER DISH.

Traditionally connected with the Maid of Norway, circa 1290.

Decorations, sixteenth century.

Diameter, 16½ in.

Lent by Captain Randolph Wemyss.

Catalogue, Case O, No. 2.





PLATE XLIV.

STANDING SALT AND COVER, PARTLY CRYSTAL.

London, 1577.

Height, $7\frac{1}{2}$ in.

Lent by Mr. J. A. Holms.

Not in Catalogue.



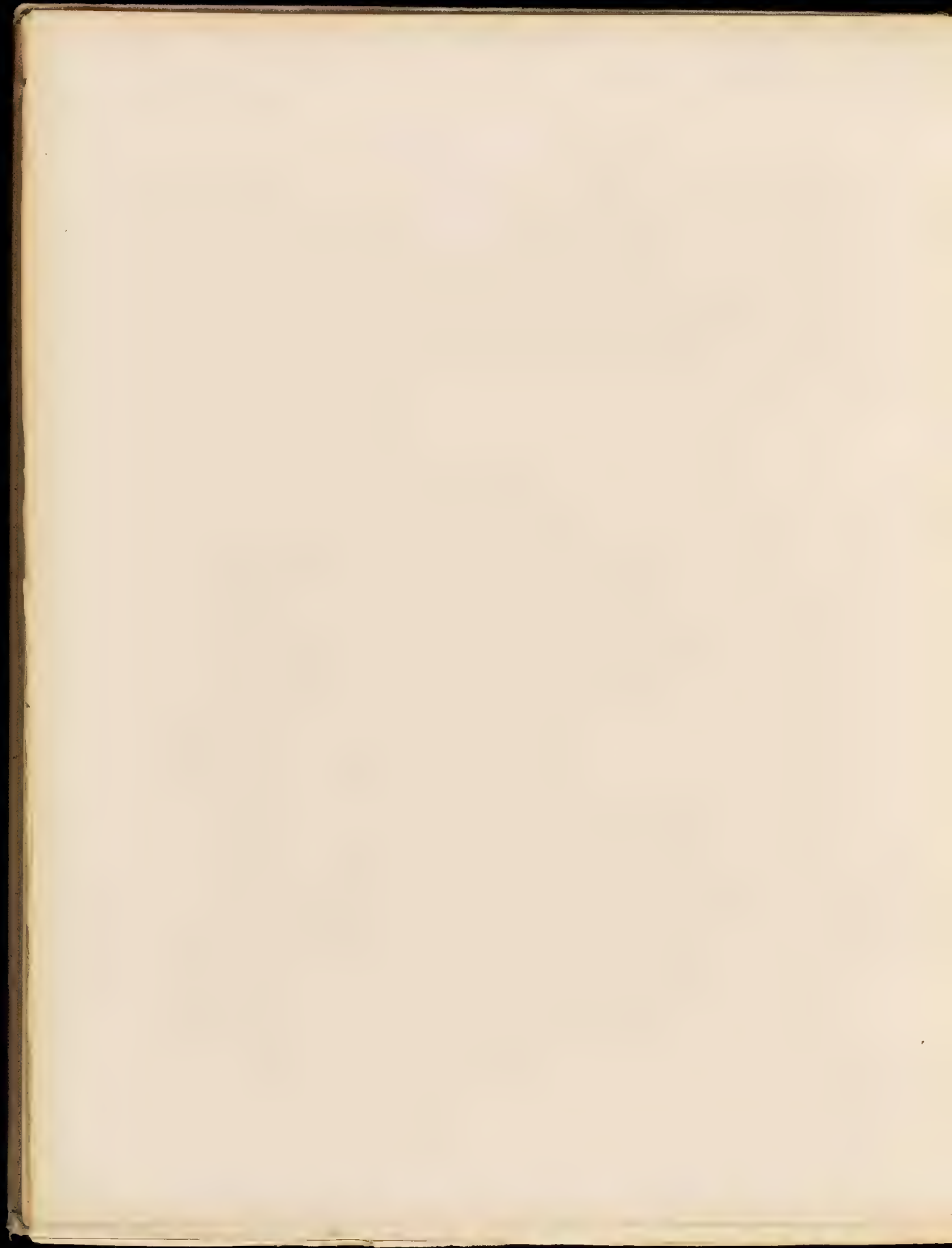


PLATE XLV.

Fig. 1.

PEDESTAL SALT AND COVER, GILT.

London, 1550.

Height, 14½ in.

Lent by the Earl of Ancaster.

Catalogue, Case M, No. 1.

Fig. 2.

STANDING SALT, GILT.

London, 1584

Height, 11½ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case J, No. 35



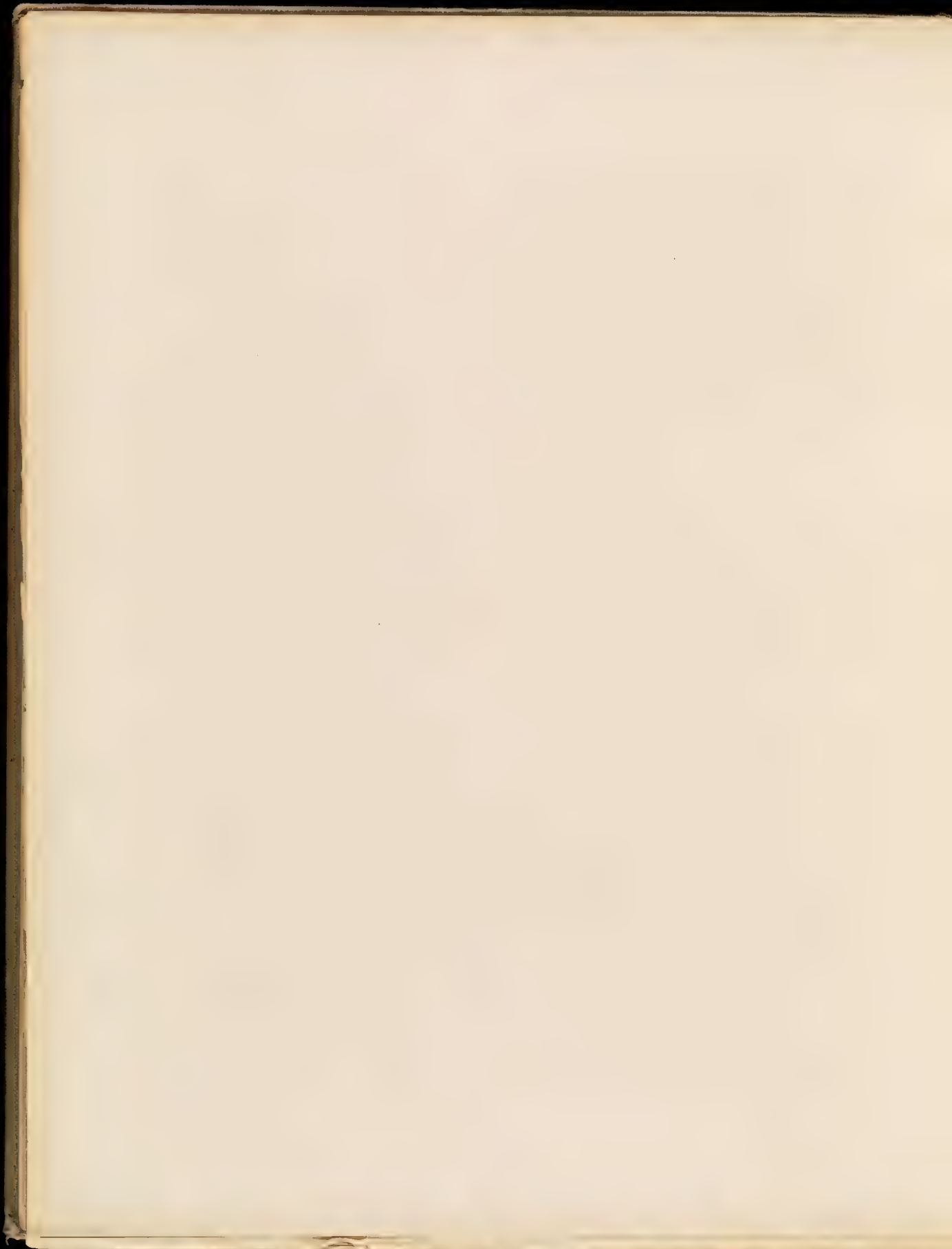


PLATE XLVI.

Fig. 1.

BEAKER.

London, 1612.

Height, 6½ in.

Lent by Mr. J. A. Holmes.

Catalogue, Case K, No. 18.

Fig. 2.

BELL SALT, GILT.

London, 1591.

Height, 9½ in.

Lent by Mr. F. Leveton Harris.

Catalogue, Case K, No. 16.





PLATE XLVII.

Fig. 1.

BELL SALF.

London, 1613.

Height, 11½ in.

Lent by Messrs. Crichton Bros.

Not in Catalogue.

Fig. 2.

TULL WYST MALLING JUG.

London, 1581.

Height, 9½ in.

Lent by Mr. J. A. Holmes.

Not in Catalogue.



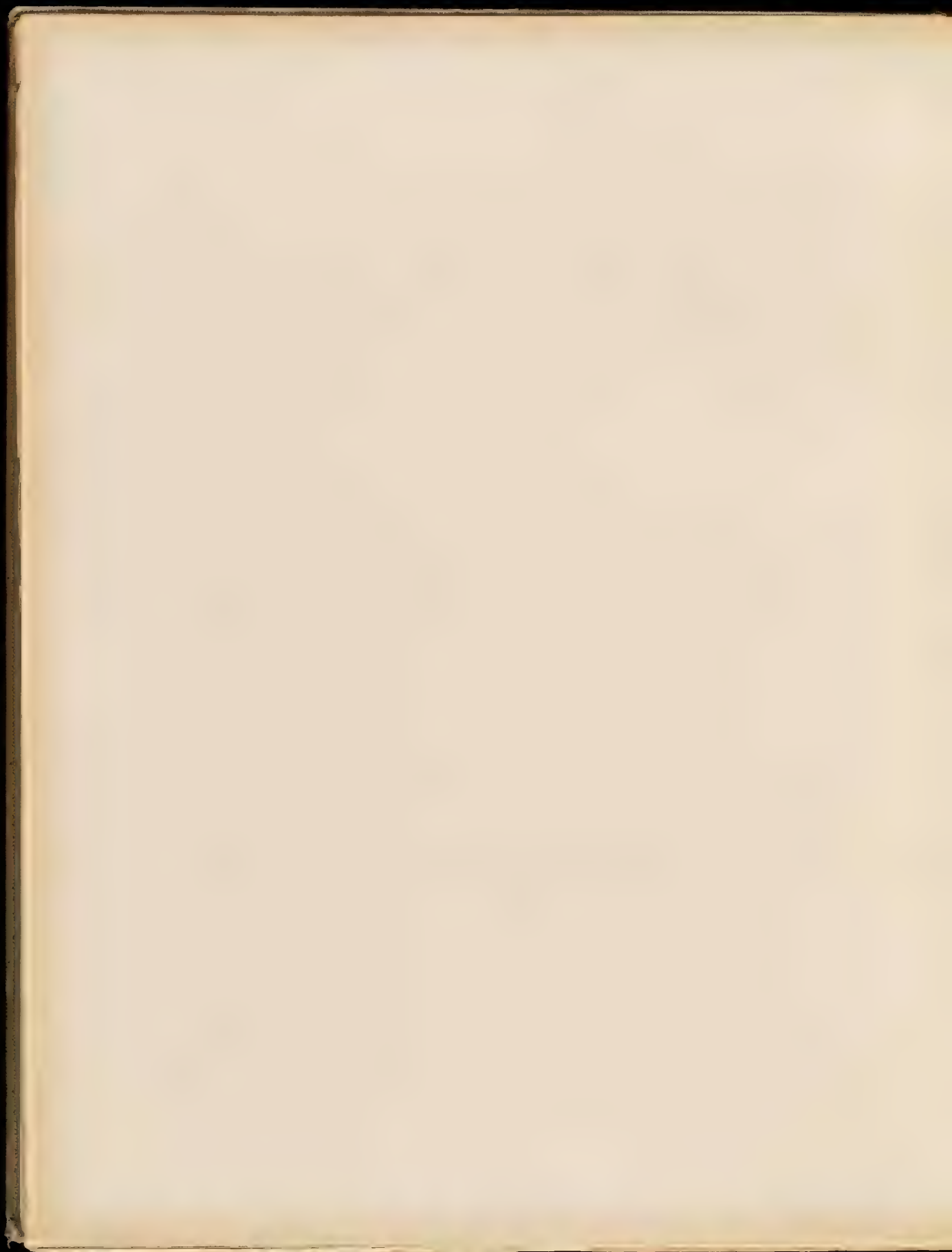


PLATE XLVIII.

Fig. 1.

STONEWARE JUG, MOUNTS GILT.

English, 1550.

Height, $7\frac{1}{2}$ in.

Lent by Sir S. Montagu.

Not in Catalogue.

Fig. 2.

STONEWARE JUG, MOUNTS GILT.

English, 1541

Height, $8\frac{1}{2}$ in

Lent by Sir S. Montagu.

Not in Catalogue.



PLATE XLIX.

Fig. 1.

STONEWARE JUG, MOUNTS GILT.

English, 1558.

Height, 9 $\frac{1}{2}$ in.

Lent by Sir S. Montagu.

Not in Catalogue.

Fig. 2.

STONEWARE JUG, MOUNTS GILT.

Exeter, circa 1586.

Height, 11 in.

Lent by Sir S. Montagu.

Not in Catalogue.

Fig. 3.

STONEWARE JUG, MOUNTS GILT.

English, 1566.

Height, 8 $\frac{1}{2}$ in.

Lent by Sir S. Montagu.

Not in Catalogue.



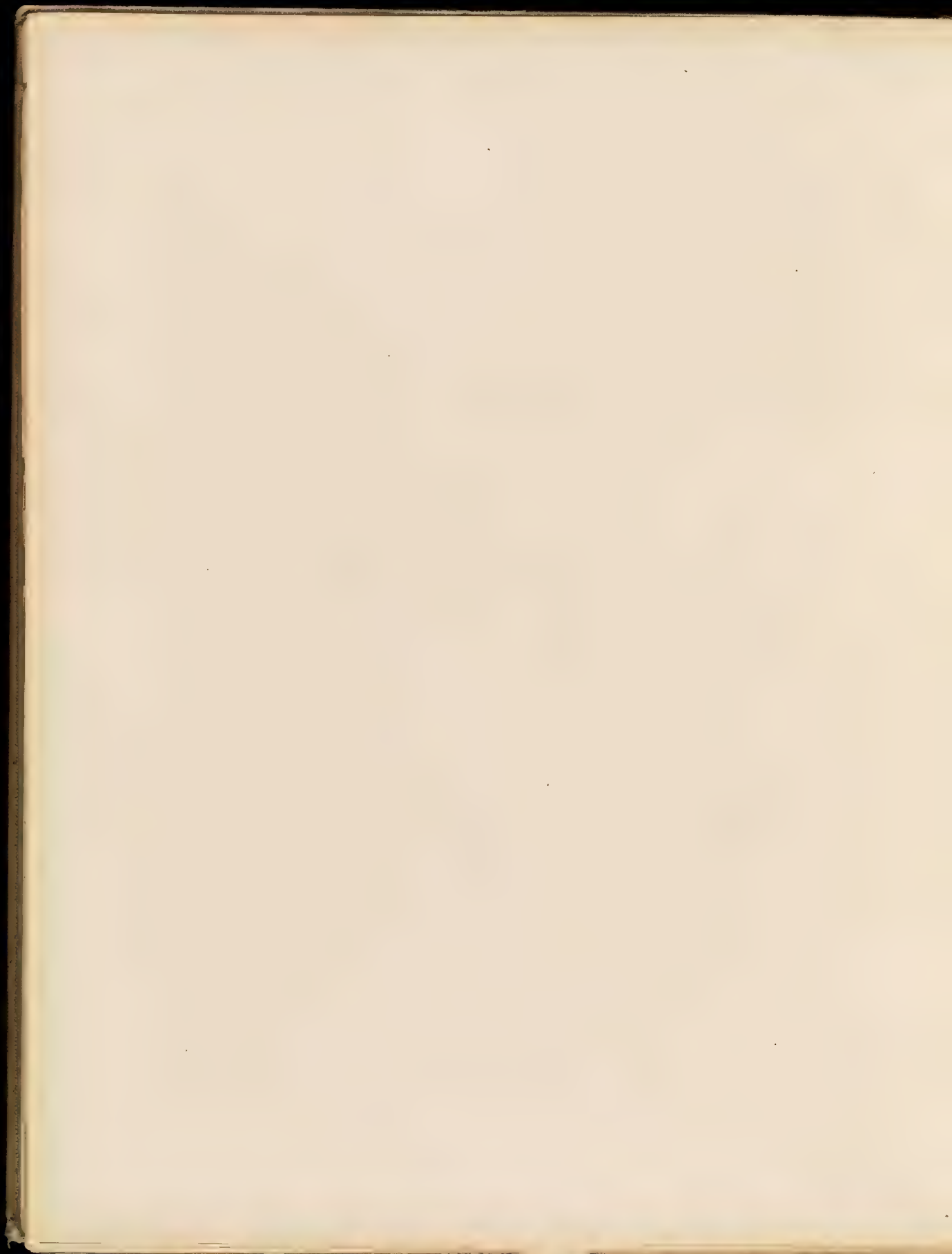


PLATE L.

Fig. 1.

STONEWARE JUG, MOUNTS GILT.

Exeter, circa 1570.

Height, 10 in.

Lent by Mr. J. Pierpont Morgan

Catalogue, Case K, No. 20.

Fig. 2.

STONEWARE JUG, MOUNTS GILT.

Exeter, 1576.

Height, 10½ in.

Lent by Mr. E. E. Brand.

Catalogue, Case J, No. 15.

Fig. 3.

STONEWARE JUG, MOUNTS GILT.

London, 1577.

Height, 9½ in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case K, No. 24.



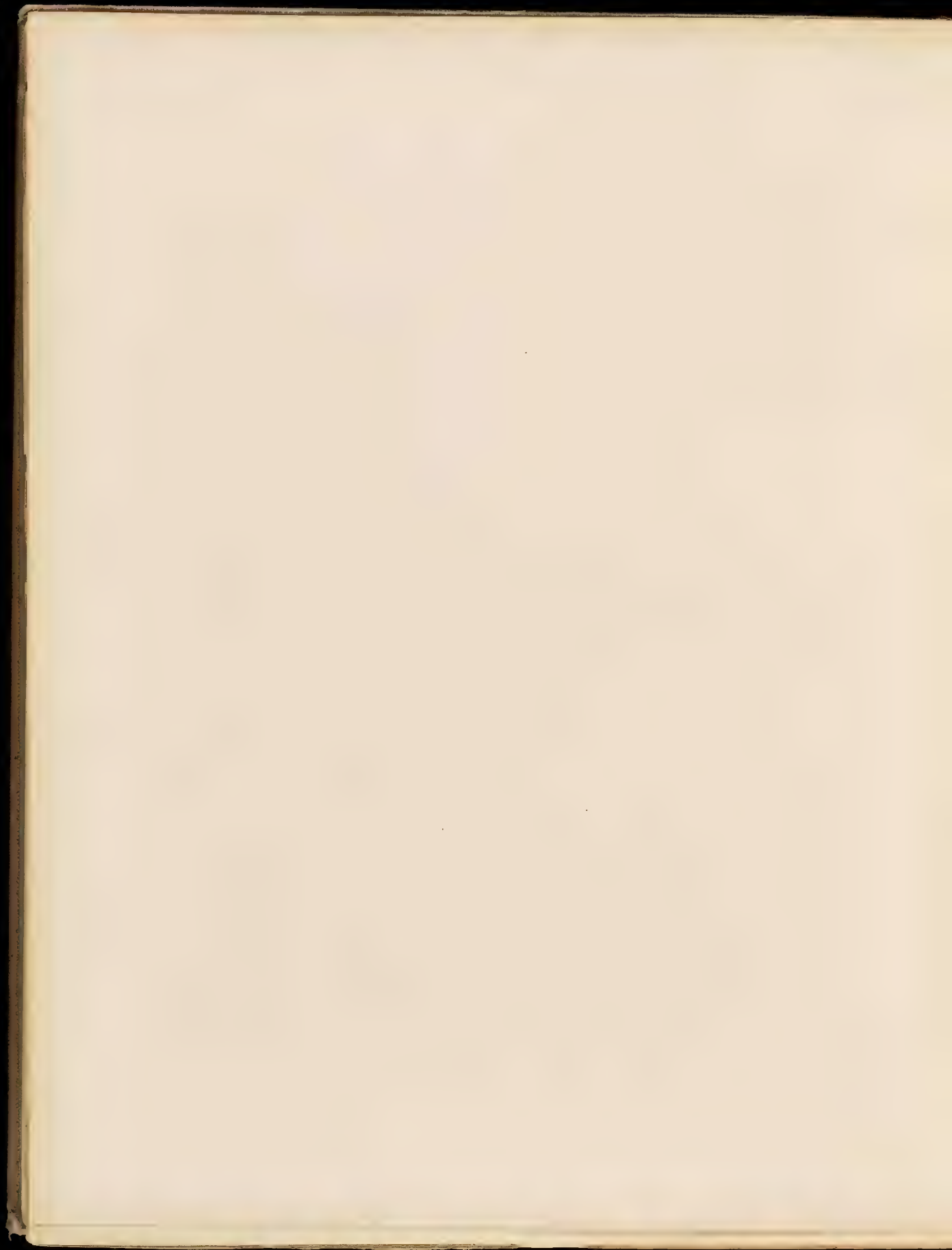


PLATE II.

Fig. 2.

TANKARD AND COVER.

English, 1572.

Height, 6½ in.

Lent by Mr. J. E. Taylor.

(Catalogue, Case K, No. 10.)

Fig. 1.

TANKARD AND COVER.

London, 1578.

Height, 8½ in.

Lent by Mr. Leopold de Rothschild.

(Catalogue, Case K, No. 13.)



PLATE LII.

COVERED CUPS, A PAIR, GILT.

London, 1604.

Height, 12 $\frac{1}{4}$ in.

Lent by the Earl of Ancaster.

Catalogue, Case M, No. 2.





PLATE LIII.

Fig. 1.

STEEPLE CUP AND COVER, GILT.

London, 1604.

Height, 24½ in.

Lent by Lord Middleton.

Catalogue, Case D, No. 33.

Fig. 2.

STEEPLE CUP AND COVER, GILT.

English, 1604.

Present height, 19 in.

Lent by Mr. J. Pierpont Morgan.

Catalogue, Case D, No. 51.





PLATE LIV.

SET OF THREE STEEPLE CUPS AND COVERS, GILT.

London, 1611

Height of centre one, 19½ in. ; others, 18 in.

Lent by Sir S. Montagu.

Not in Catalogue.



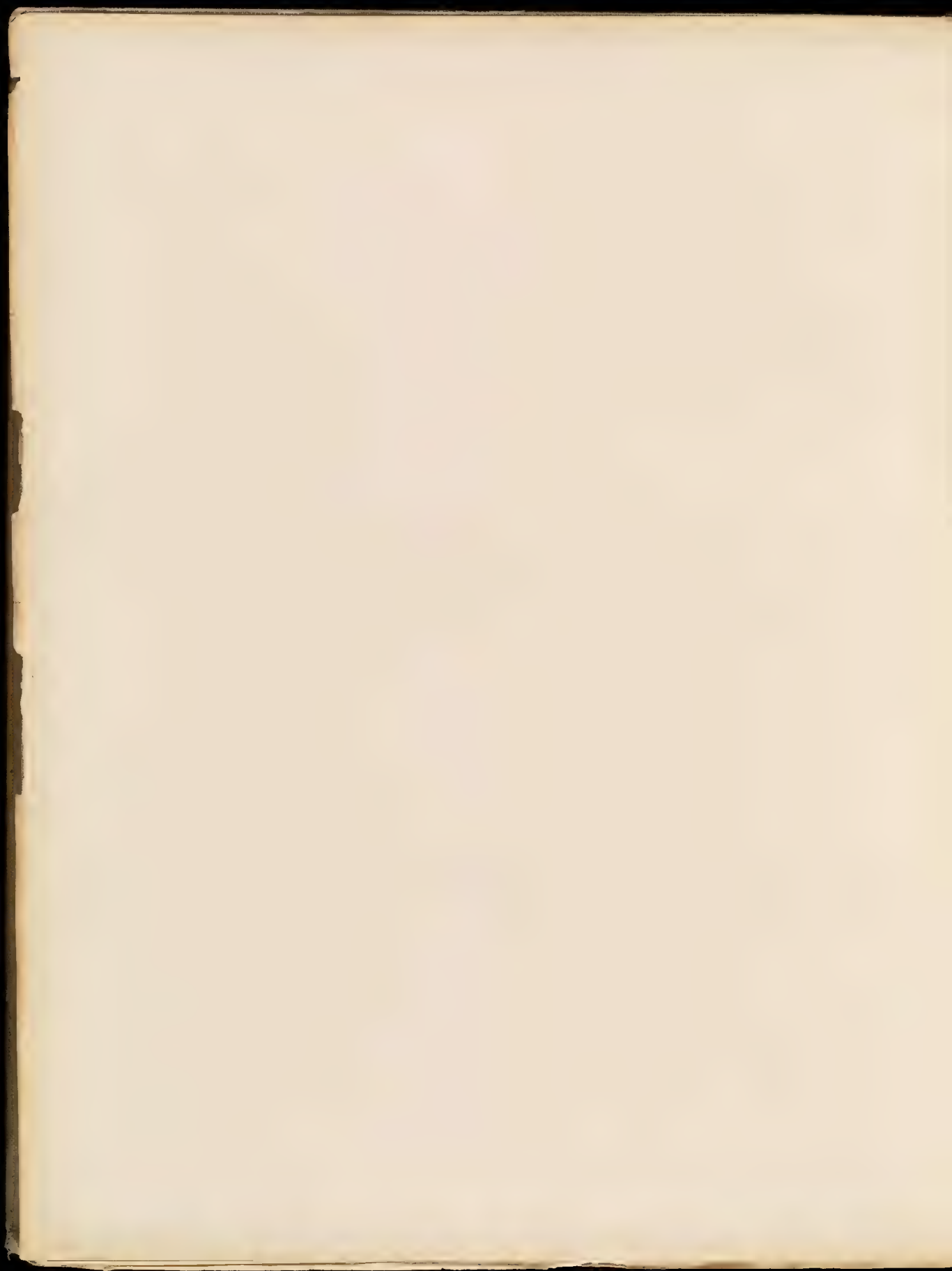


PLATE LV.

Fig. 1.

GOBLET ON STEM, GILT.

London, 1625.

Height, $6\frac{1}{2}$ in.

Lent by Messrs. Carrington.

Catalogue, Case J, No. 19.

Fig. 2.

STEEPLE CUP AND COVER, GILT.

London, 1623.

Height, $12\frac{1}{2}$ in.

Lent by Mr. Leverton Harris.

Catalogue, Case J, No. 18.



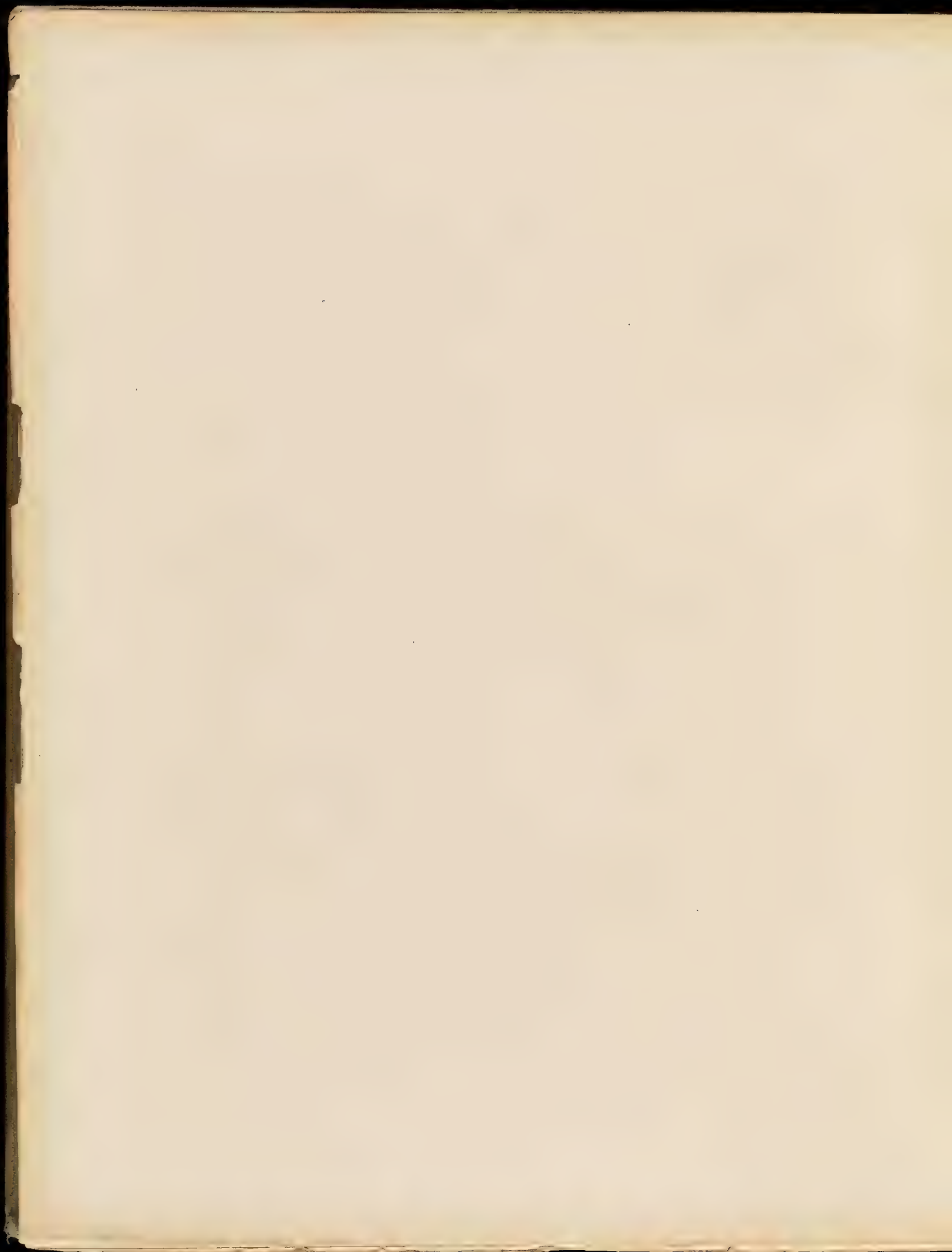


PLATE LVI.

Fig. 1.

GOBLET ON STEM, GILT.

London, 1617.

Height, $6\frac{1}{2}$ in.

Lent by Sir S. Montagu.

Not in Catalogue.

Fig. 2

GOBLET ON STEM, GILT.

London, 1609.

Height, $6\frac{1}{4}$ in.

Lent by Sir S. Montagu.

Not in Catalogue.



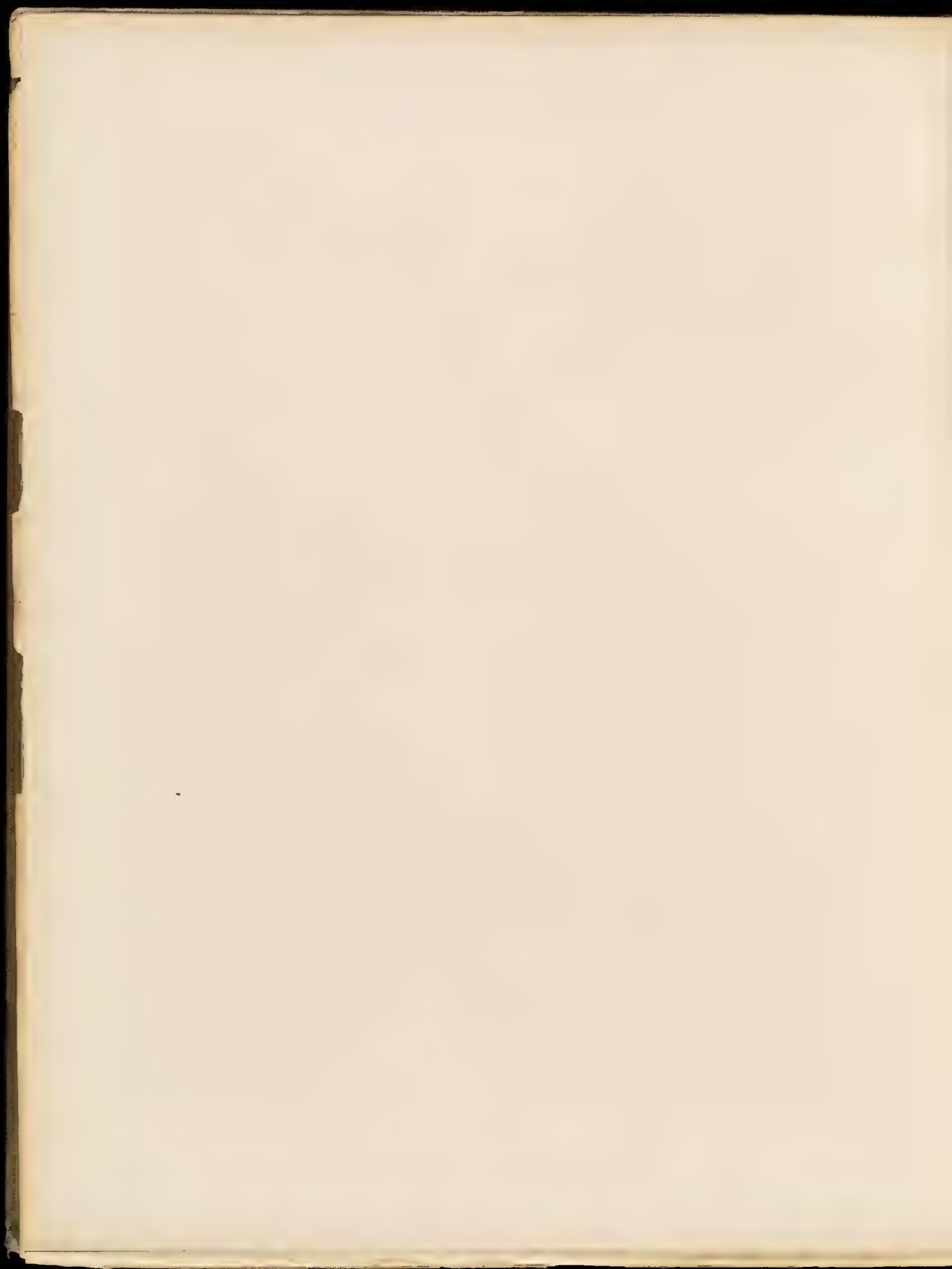


PLATE LVII.

Fig. 1.

GOBLET ON STEM. GILT.

London, 1581.

Height, $5\frac{1}{2}$ in.

Lent by Mr. J. A. Holmes

Catalogue, Case K, No. 14.

Fig. 2.

STATUETTE OF CHARLES I.

French (?), seventeenth century.

Height, with base, $9\frac{3}{4}$ in

Lent by Mr. J. E. Taylor.

Catalogue, Case J, No. 17

Fig. 3.

CHALICE, PLAIN.

London, 1629.

Height, $7\frac{1}{2}$ in.

Lent by the Duke of Portland.

Catalogue, Case K, No. 12.





PLATE LVIII.

Fig. 1.

SAUCER DISH, HANDLED.

London, 1655.

Diameter, including handles, $7\frac{1}{2}$ in.

Lent by Messrs. Crichton Bros.

Catalogue, Case F, No. 23.

No. 2.

SAUCER DISH, OVAL.

London, 1641.

Length, $6\frac{1}{2}$ in.

Lent by Mr. H. Shaw Smith.

Catalogue, Case F, No. 16.

No. 3.

SAUCER DISH, HANDLED.

London, 1634.

Diameter, including handles, $8\frac{3}{4}$ in.

Lent by Messrs. Crichton Bros.

Catalogue, Case F, No. 14.



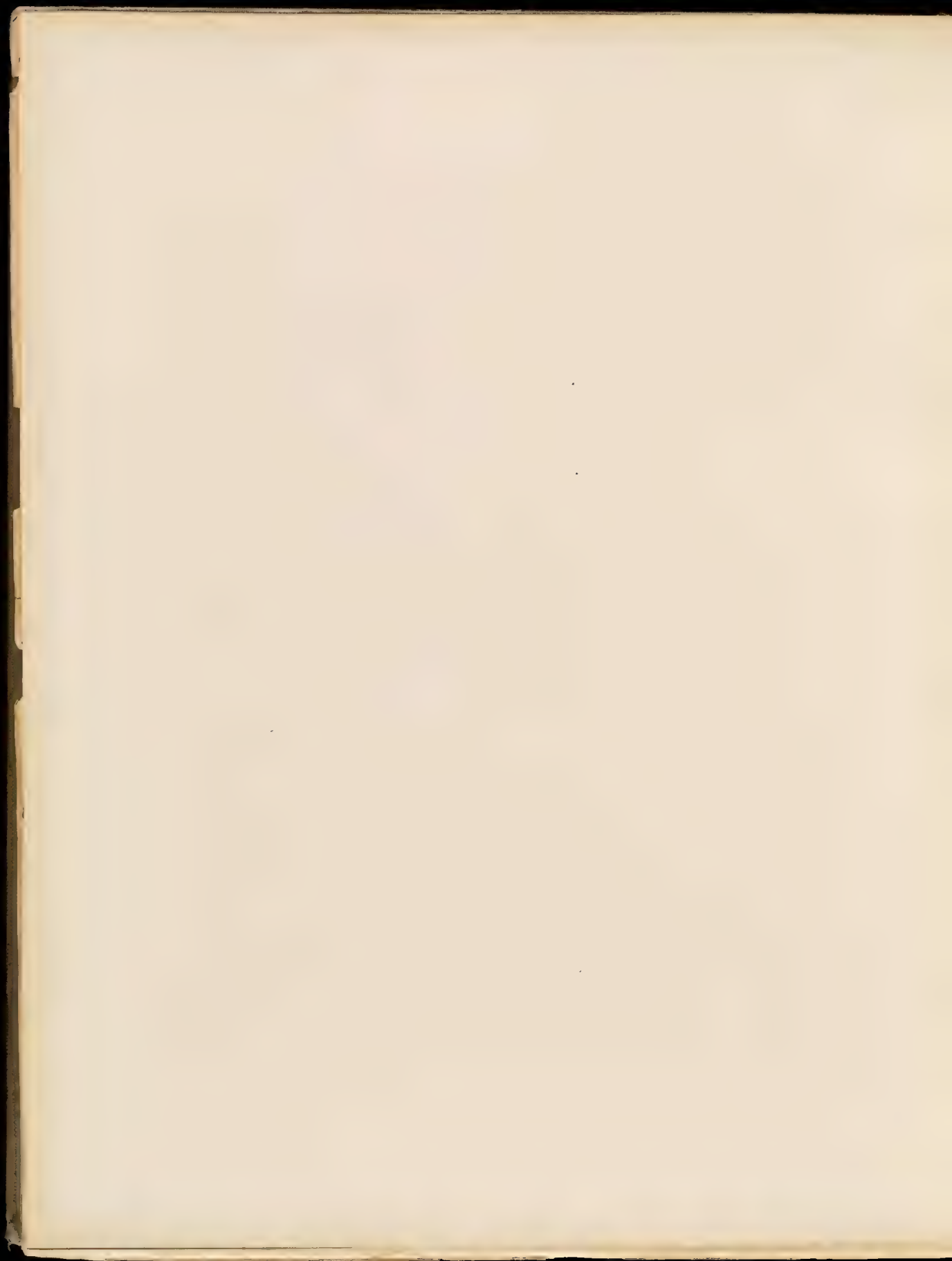


PLATE LIX.

Fig. 1.

CANDLESTICK, PLAIN.

London, 1618.

Height, 8 in

Lent by Sir S. Montagu.

Not in Catalogue.

Fig. 2.

SAUCER DISH, HANDLED.

London, 1634.

Diameter, including handles, 9 in.

Lent by Sir S. Montagu.

Not in Catalogue.

Fig. 3.

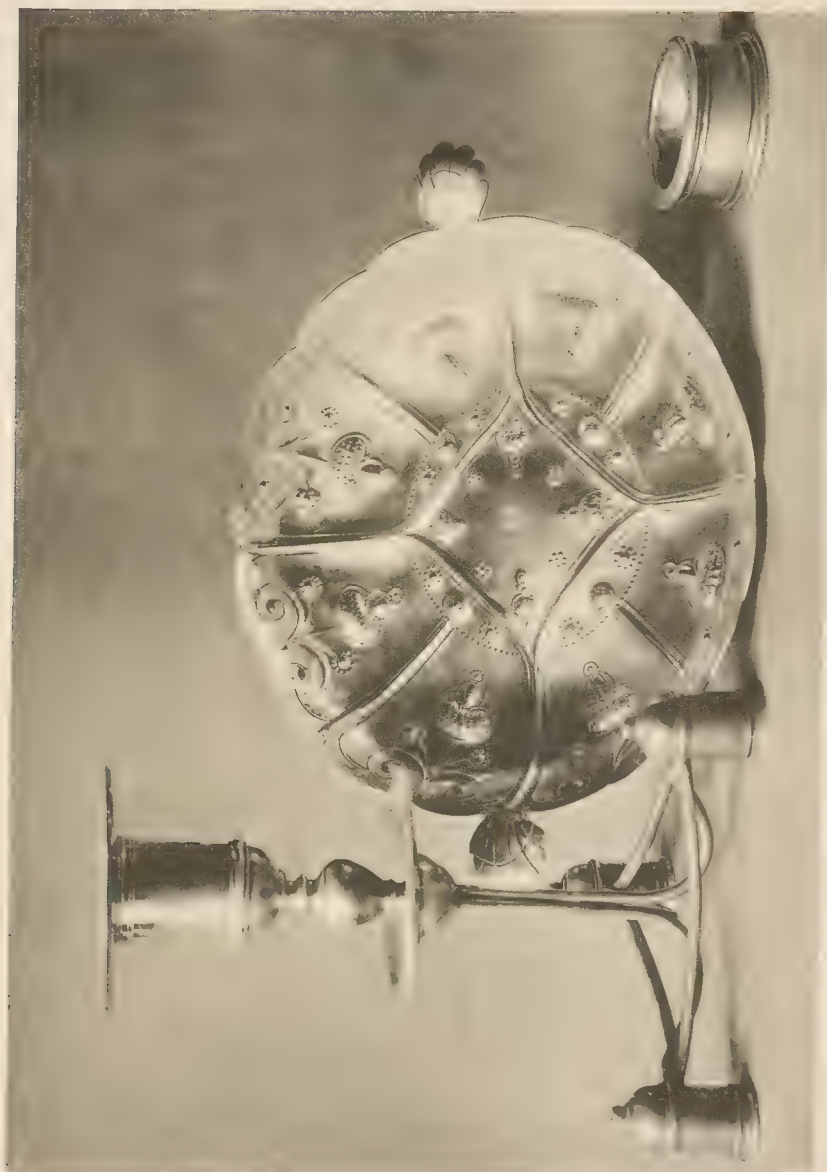
TRENCHER SALT.

London.

Height, $1\frac{1}{4}$ in

Lent by Sir S. Montagu.

Not in Catalogue.



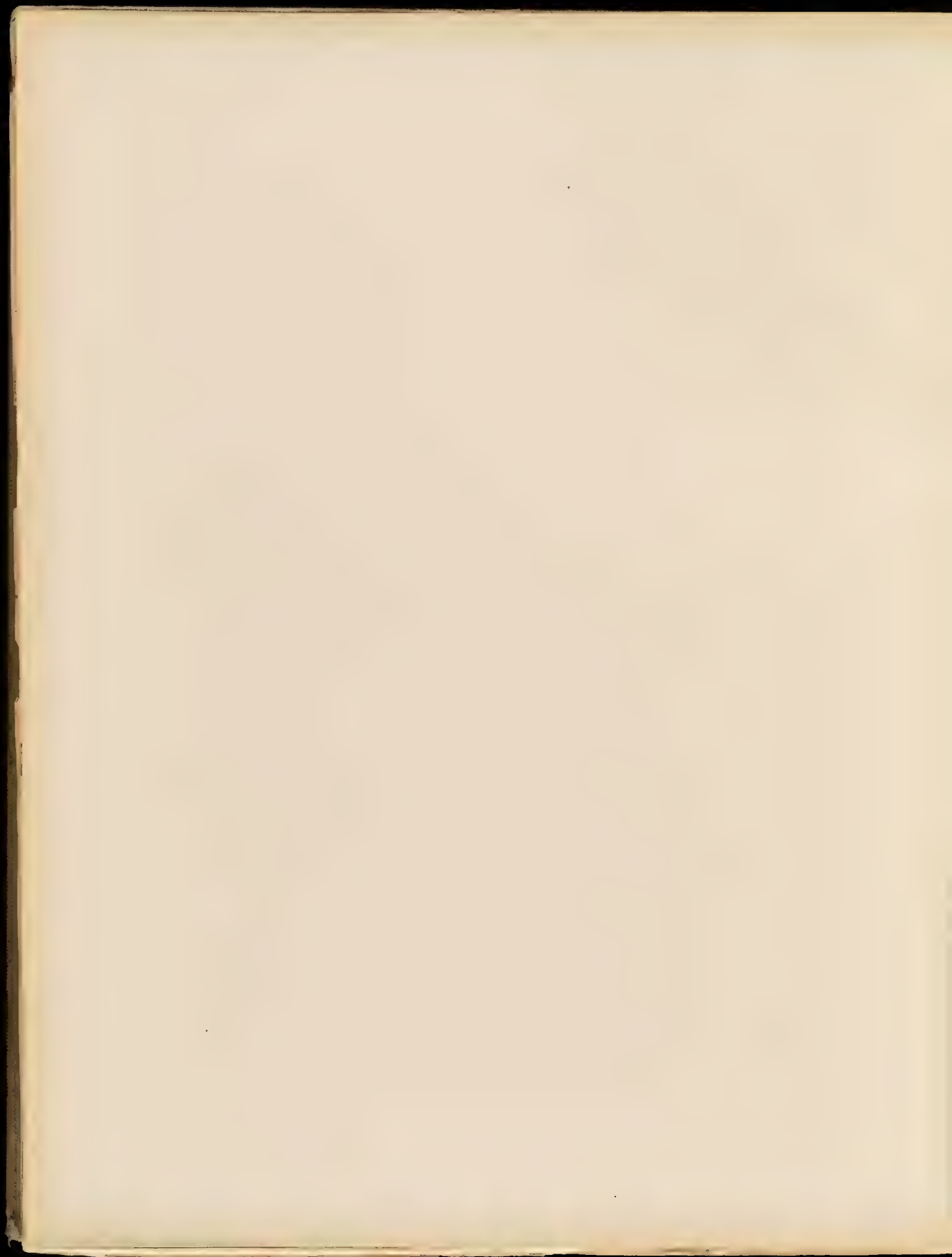


PLATE LX.

ROSE-WATER DISH ON STAND.

London, 1656.

Diameter, 12 in.

Lent by Lord Grantley.

Catalogue, Case K, No. 29.



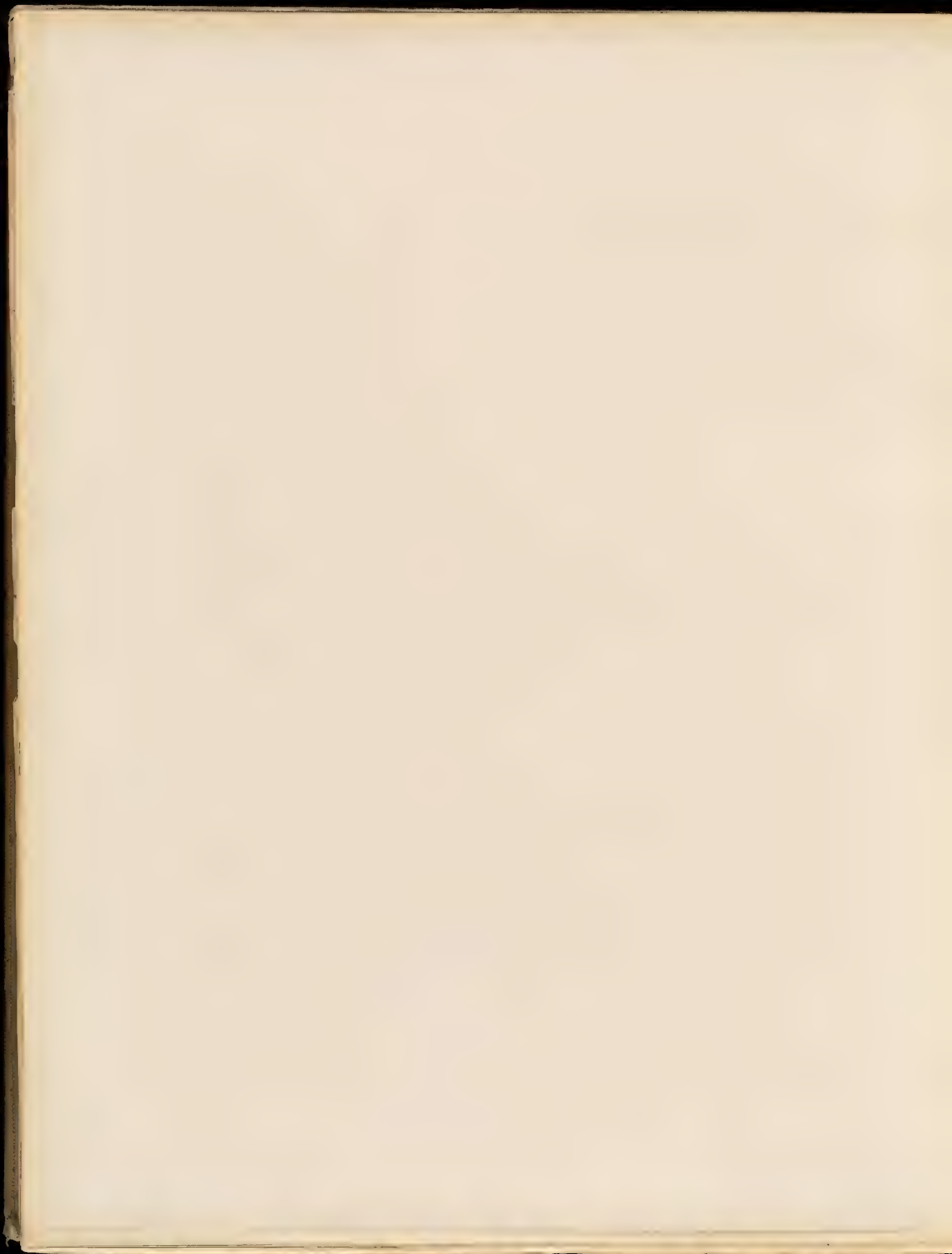


PLATE LXI.

Fig. 1.

THE BLACKSMITH'S CUP.

London, 1655.

Height, 11½ in.

Lent by Mr. J. Dixon.

Catalogue, Case D, No. 43.

Fig. 2.

CUP, ON BALUSTERED STEM.

London, 1629.

Height, 10½ in.

Lent by Mr. J. Dixon.

Catalogue, Case D, No. 41.



PLATE LXII.

Fig 1.

FLAGON.

London, 1690

Height, 13 $\frac{1}{2}$ in.

Lent by Lord Middleton.

Catalogue, Case D, Nos. 14 and 15.

Fig 2

FLAGON.

London, 1694.

Height, 10 $\frac{1}{4}$ in.

Lent by Mr. J. Dixon.

Catalogue, Case D, No. 48.





PLATE LXIII.

Fig. 1.
TANKARD.
York, 1678.
Height, 9 in.
Lent by the Earl of Willon.
Case F, No. 1.

Fig. 2.
FLAGON.
London, 1677.
Height, 11 $\frac{1}{4}$ in.
Lent by the Duke of Portland.
Case D, No. 28.

Fig. 3.
TANKARD.
London, 1703.
Height, 8 $\frac{1}{2}$ in.
Lent by Mr. J. Dixon.
Case J, No. 33.

Fig. 4.
TANKARD.
London, 1679.
Height, 6 in.
Lent by Messrs. Garrard.
Case W, No. 11.

Fig. 5.
TANKARD.
London, 1674.
Height, 7 $\frac{1}{4}$ in.
Lent by Mr. M. T. Kennard.
Case E, No. 29.





PLATE LXIV.

PORRINGER AND COVER, WITH SALVER ON FOOT, GILT.
London, 1661.

Height of Porringer, $6\frac{1}{2}$ in., diameter of Salver, 11 in.

Lent by Mr. Leopold de Rothschild.

Catalogue, Case E, No. 14.



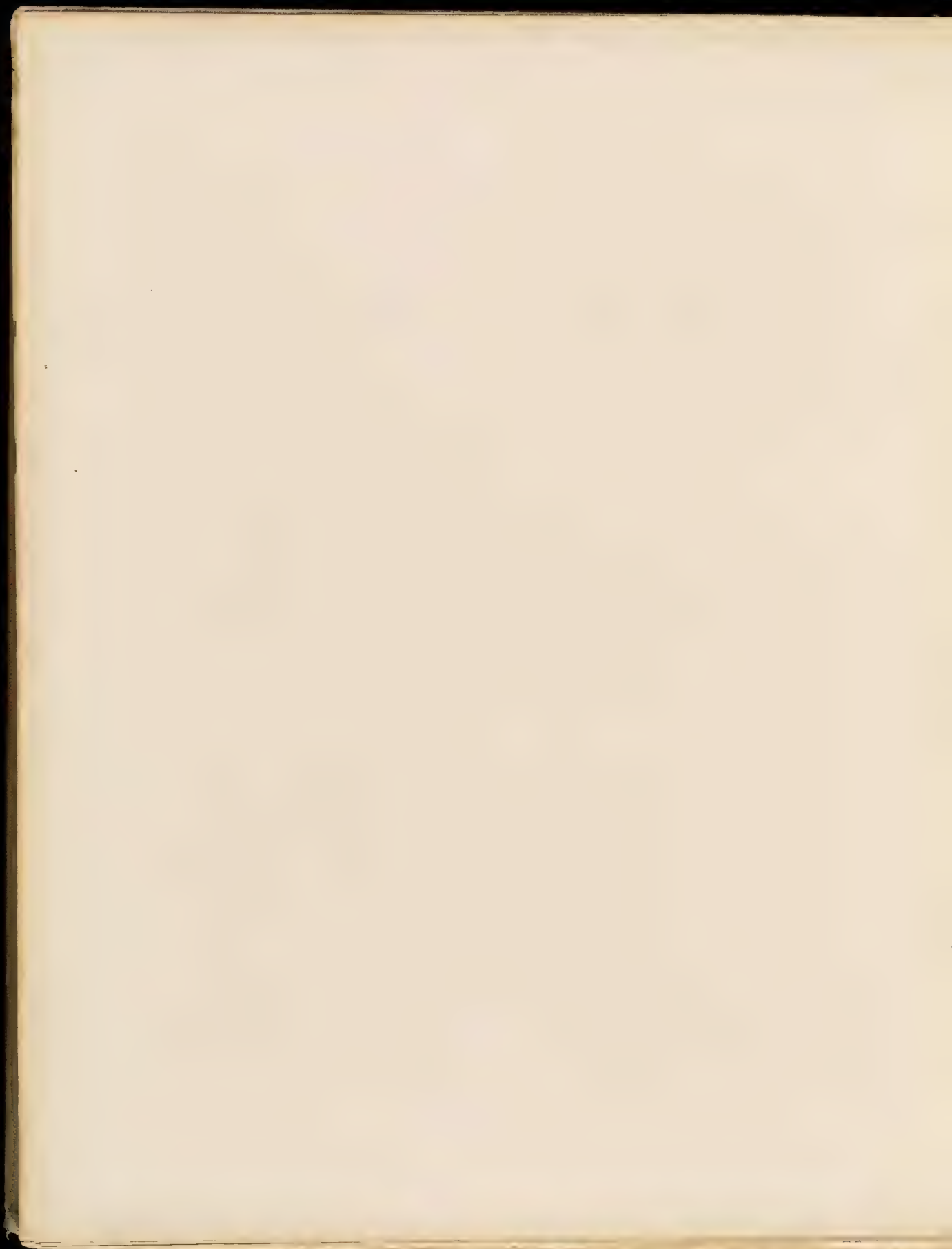


PLATE LXV.

Fig. 2.

SILVER ON FOOT.

London, 1661

Diameter, 1 ft.

Lent by Messrs. Croxall Bros.

Catalogue, Case F, No. 12.

Fig. 1.

CAUDLE CUP AND COVER.

London, 1666.

Height, 8½ in

Lent by Sir Charles Wile.

Catalogue, Case F, No. 4.





PLATE LXVI.

Fig. 2.

SALVER ON FOOT, GILT.

London, 1674.

Diameter, $15\frac{1}{2}$ in.

Lent by Sir Charles Welby.

Catalogue, Case D, No. 19.

Fig. 1.

PORRINGER AND COVER, GILT.

London, 1676; cover, 1684.

Height, 9 in.

Lent by the Duke of Rutland.

Catalogue, Case D, No. 34.





PLATE LXVII.

PORRINGER AND COVER, GILT.

London, 1675.

Height, 10 in.

Lent by the Marquis of Winchester.

Catalogue, Case D, No. 36.



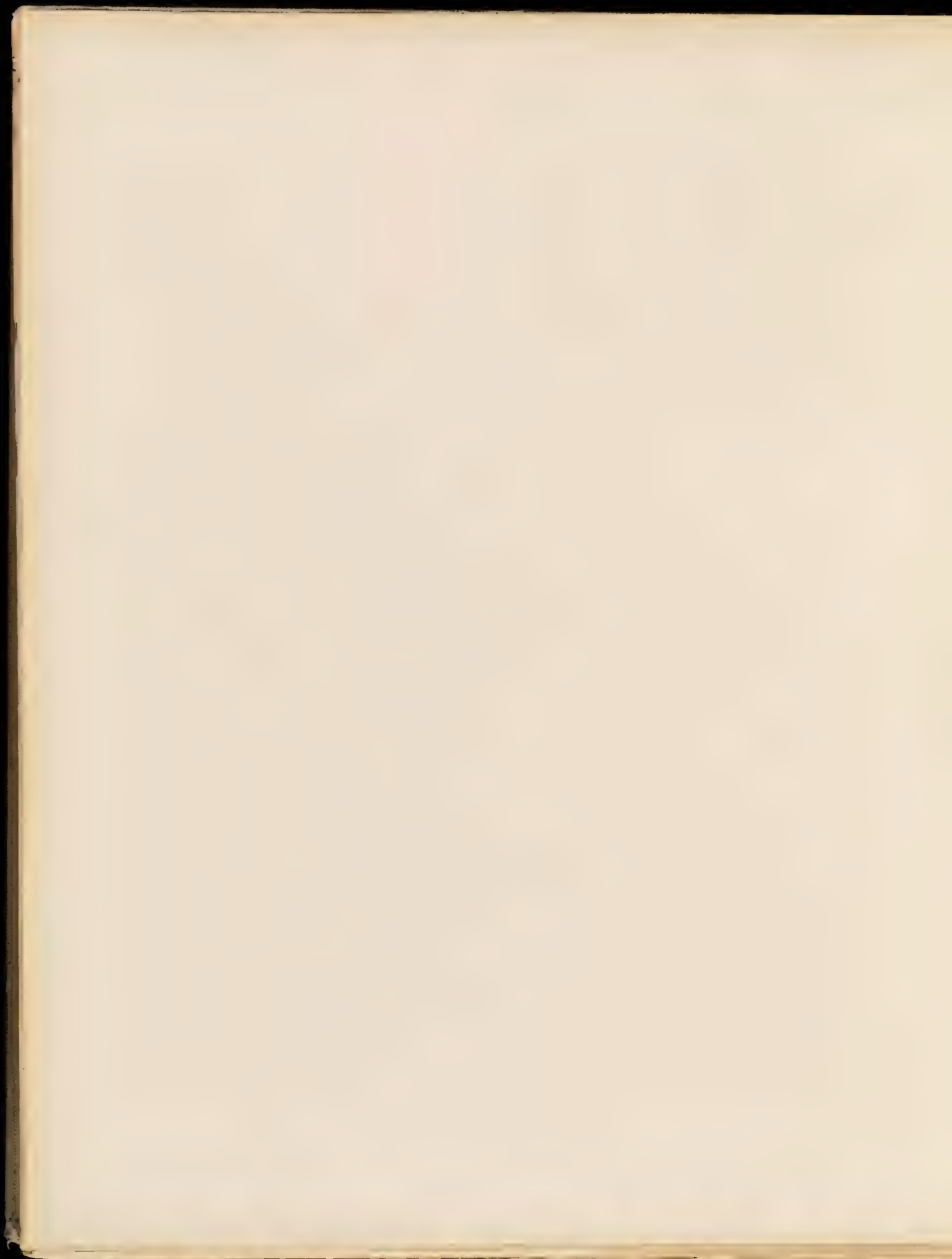


PLATE LXVIII.

Fig. 1.

CUP AND COVER, HANDLED.

London, 1671.

Height, 11 $\frac{1}{4}$ in.

Lent by Lord Middleton.

Catalogue, Case D, No. 35.

Fig. 2.

PORRINGER AND COVER.

London, 1676.

Height, 7 in.

Lent by Mr. F. Leverton Harris.

Catalogue, Case E, No. 18.





PLATE LXIX.

THE PLAYS PORINGER.

London, 1661.

Height, 6 in.

Lost by Miss Cokerell.

Not in Catalogue.





PLATE LXX.

Fig. 1.

BOWL, CHASED IN CHINESE TASTE.

London, 1685.

Diameter, 11 in.

Lent by the Earl of Wilton.

Catalogue, Case F, No. 13.

Fig. 2.

PORRINGER, CHASED IN CHINESE TASTE.

London, 1685.

Height, 7 $\frac{1}{4}$ in.

Lent by Sir Arthur Hayter.

Catalogue, Case E, No. 39.



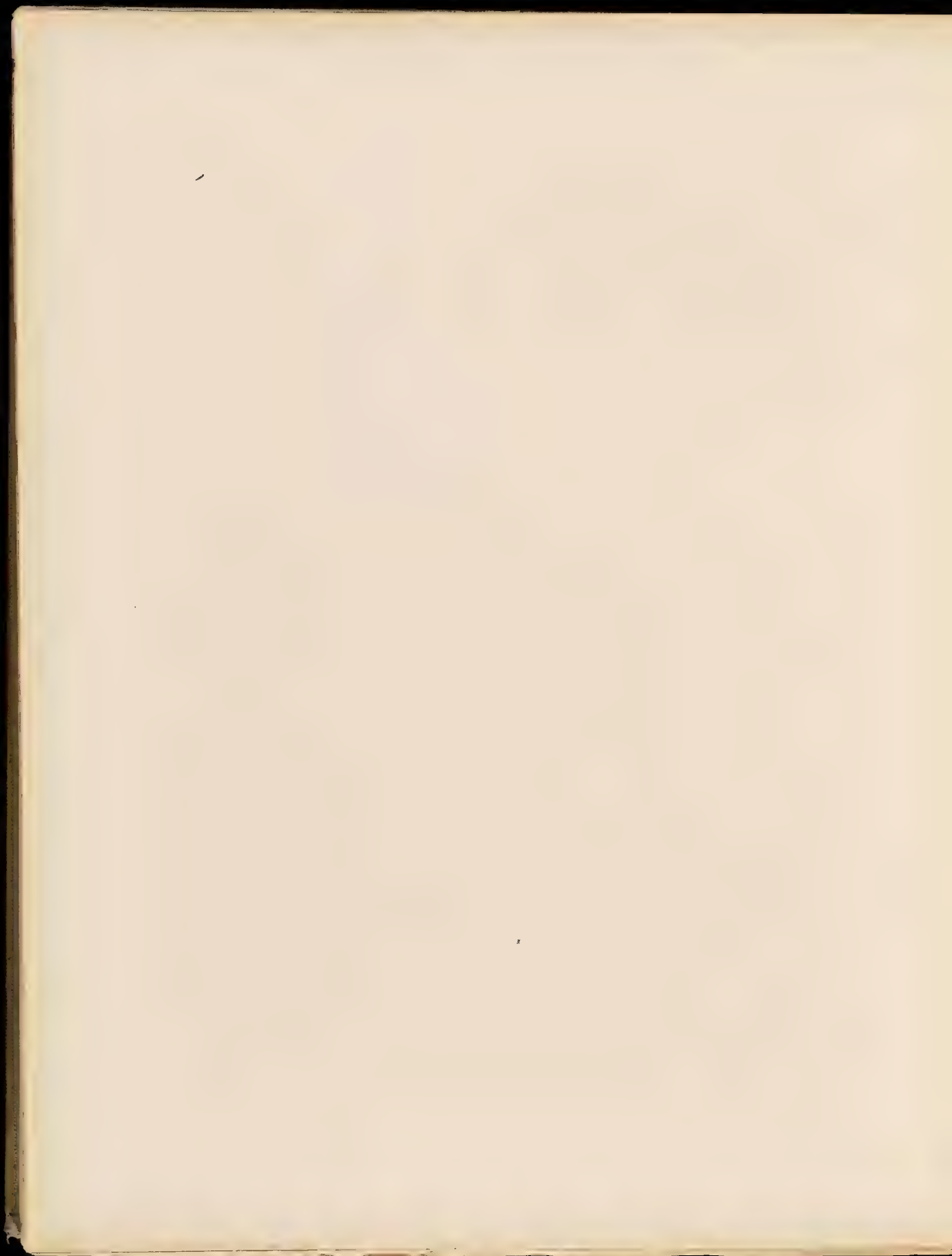


PLATE LXXI.

Fig. 1.

PORRINGER AND COVER, CHASED IN CHINESE TASTE.

London, 1680.

Height, 6½ in.

Lent by the Earl of Wilton.

Catalogue, Case E, No. 23.

Fig. 2

BOWL, CHASED IN CHINESE TASTE.

London, 1687.

Diameter, 11¼ in.

Lent by Mr. G. E. Martin.

Catalogue, Case F, No. 35.



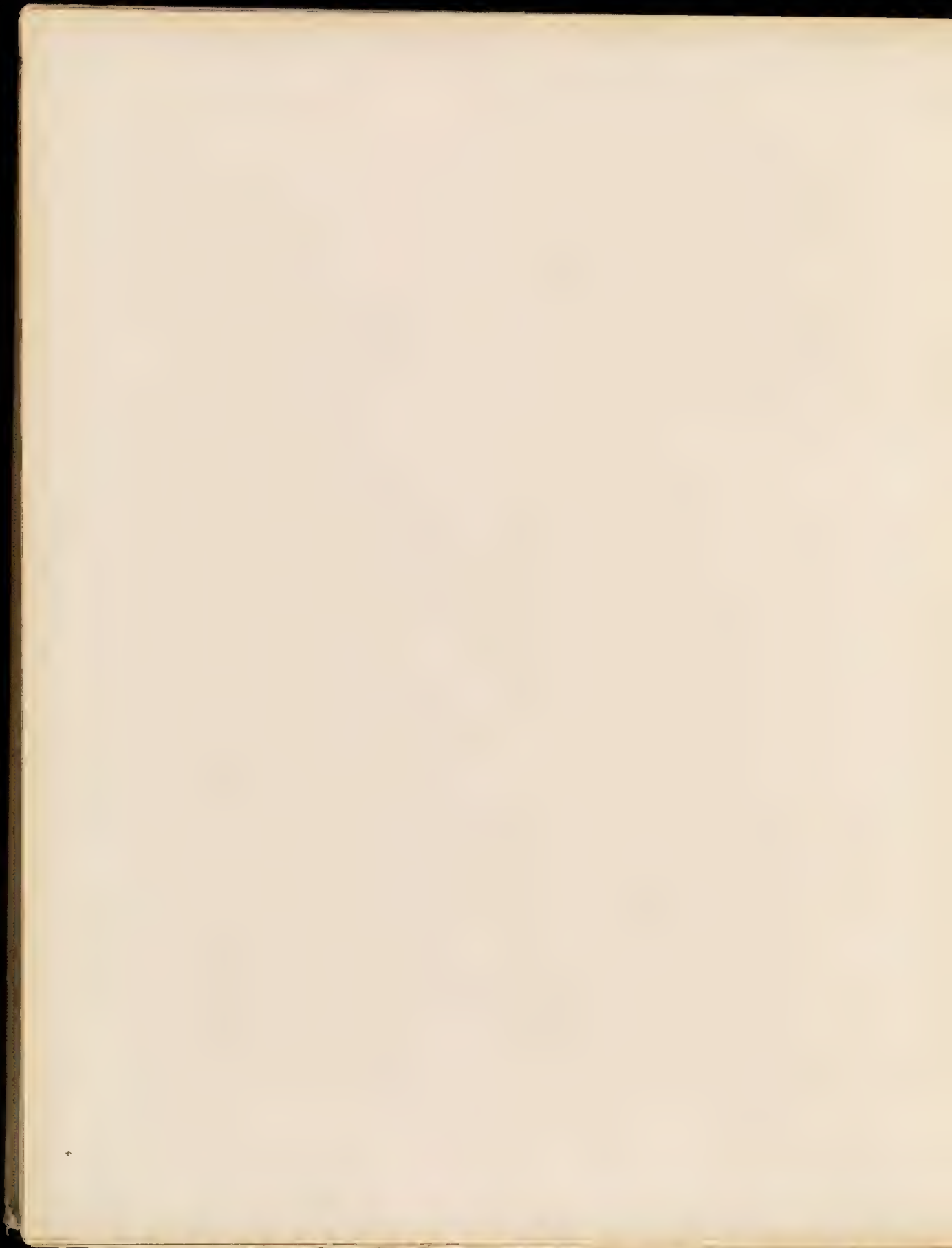


PLATE LXXII.

Fig. 1.

PORRINGER, GILT, CHASED IN CHINESE TASTE.

London, 1677.

Height, 7 in.

Lent by Earl Brownlow.

Catalogue, Case D, No. 50.

Fig. 2

TANKARD.

London, 1668.

Height, 7½ in.

Lent by the Duke of Newcastle.

Catalogue, Case D, No. 31.





PLATE LXXIII.

SWEETMEAT DISH AND COVER.

London, 1668.

Diameter, $10\frac{1}{4}$ in.

Lent by Sir Charles Welby.

Catalogue, Case D, No. 21.

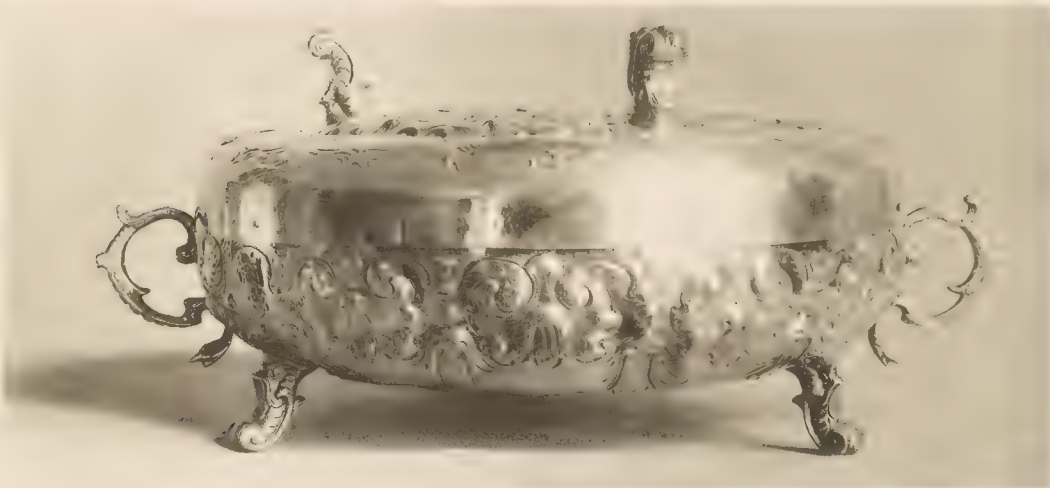




PLATE LXXIV.

SET OF THREE SCENT JARS AND COVERS.

London, about 1680.

Height of centre jar, $15\frac{1}{4}$ in.

Lent by Earl Cowper.

Not in Catalogue.

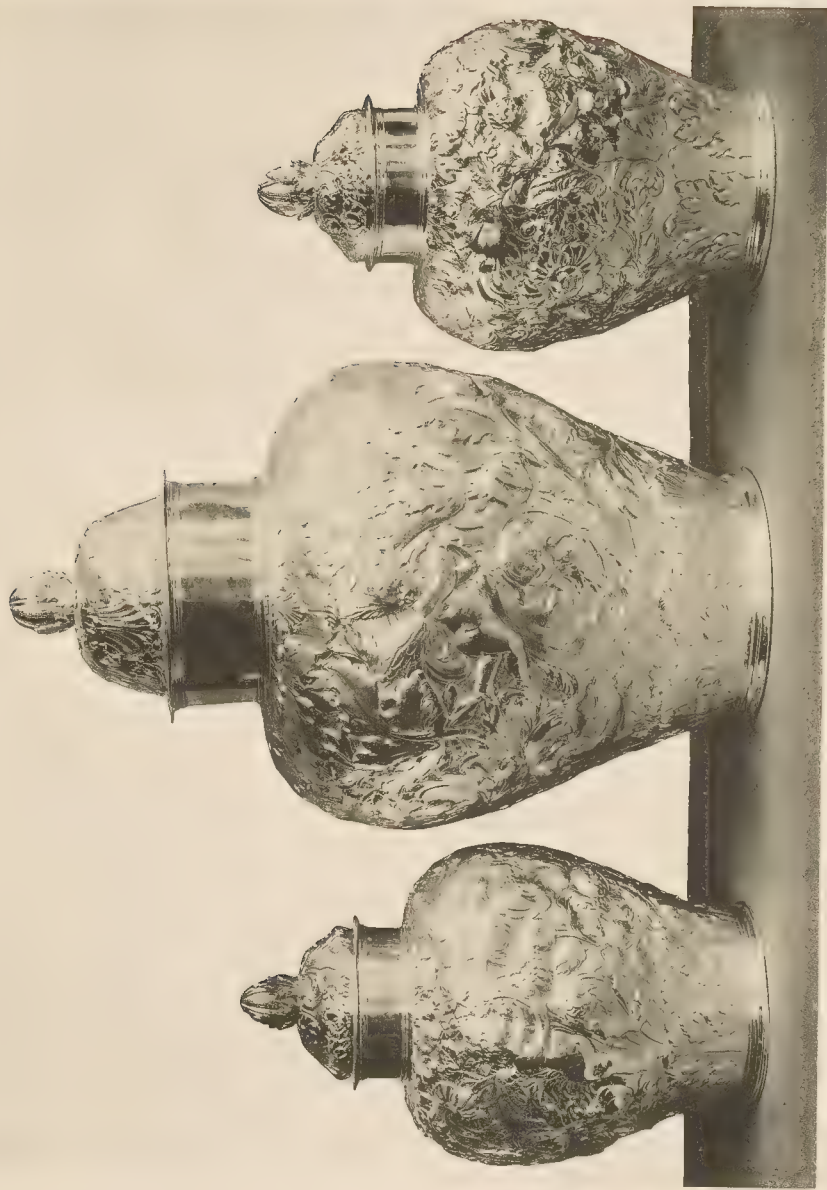


PLATE LXXV.

SCENT JAR AND COVER.

English, about 1690.

Height, $17\frac{1}{4}$ in.

Lent by the Duke of Portland.

Catalogue, Case D, No. 26.





PLATE LXXVI.

SCENT JAR AND COVER.

Dutch, about 1690.

Height, 16 $\frac{1}{4}$ in.

Lent by the Duke of Portland.

Catalogue, Case D, No. 27.





PLATE LXXVII.

BEAKERS, GILT.

English, 1681.

Height, 16 $\frac{1}{4}$ in.

Lent by the Duke of Rutland.

Catalogue, Case V, Nos. 5 and 6.



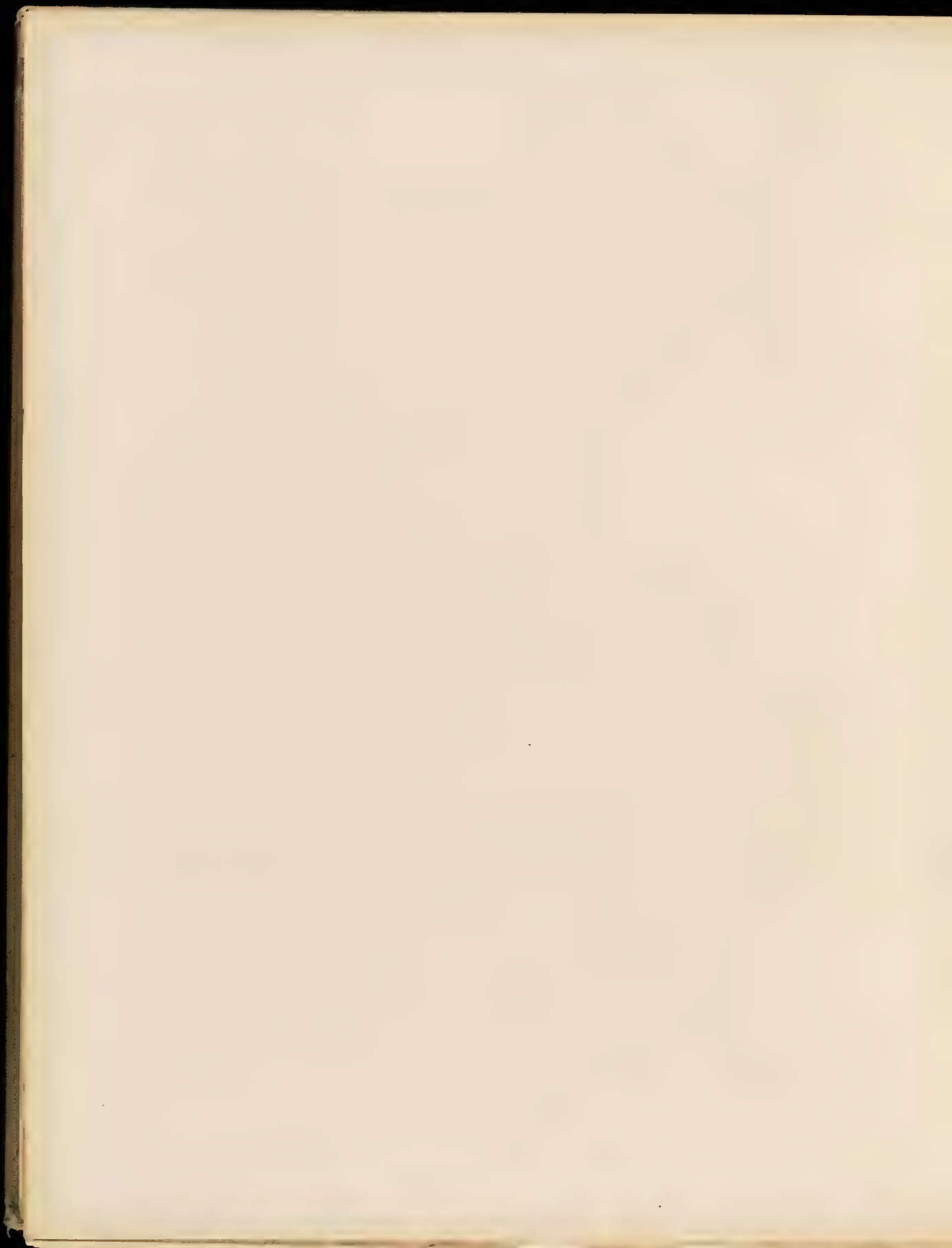


PLATE LXXVIII.

PAIR OF CUPS.
London, about 1680.
Lent by Earl Cowper.
Not in Catalogue.



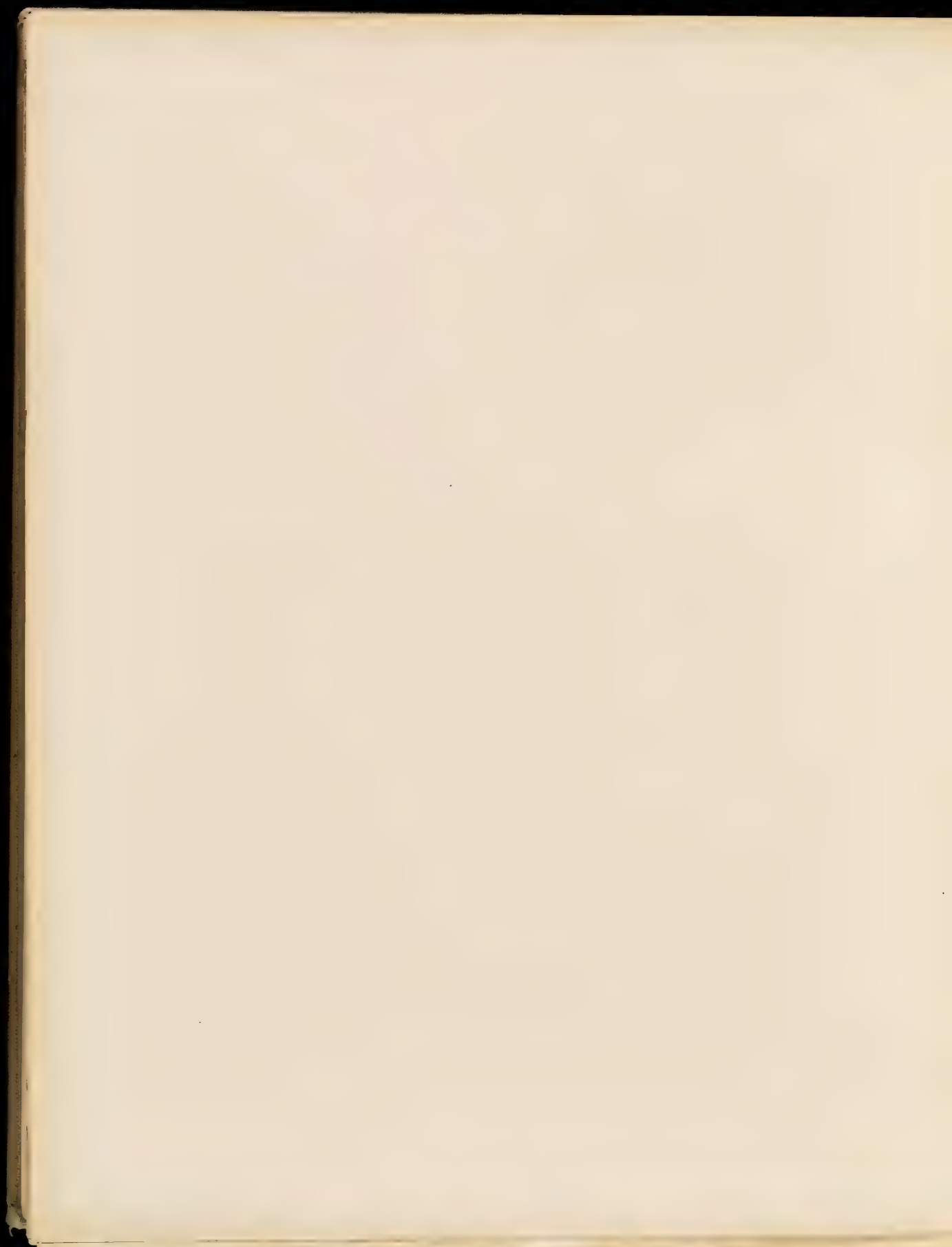


PLATE LXXIX.

TOILET SERVICE, GILT, CONSISTING OF SIXTEEN PIECES.

French, 1672-1680.

Lent by Mr. W. A. Baird.

Catalogue, Case L, No. 1.

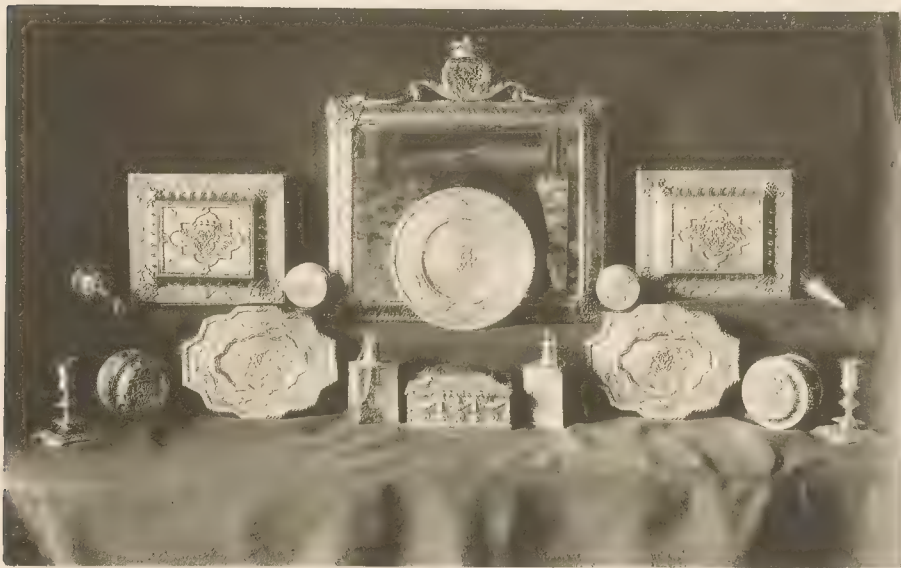




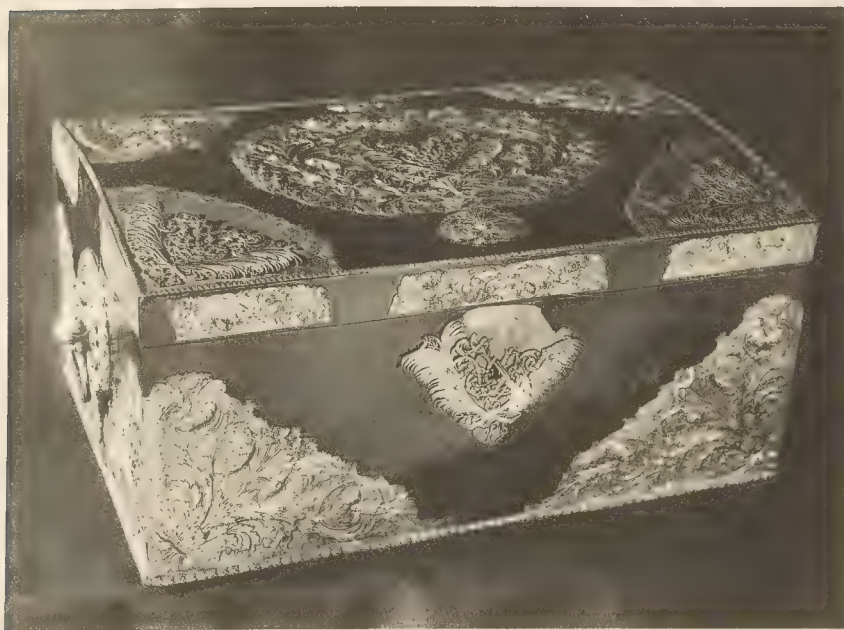
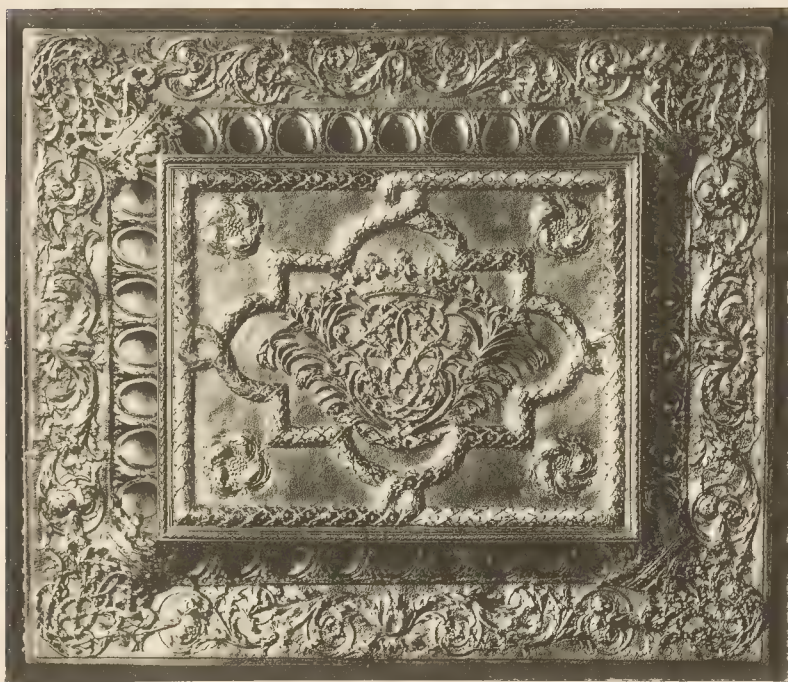
PLATE LXXX.

TRAVELLING CASE FOR GILT TOILET SERVICE.

French, 1672-1680.

Lent by Mr. W. A. Baird.

Catalogue, Case L, No. 1.



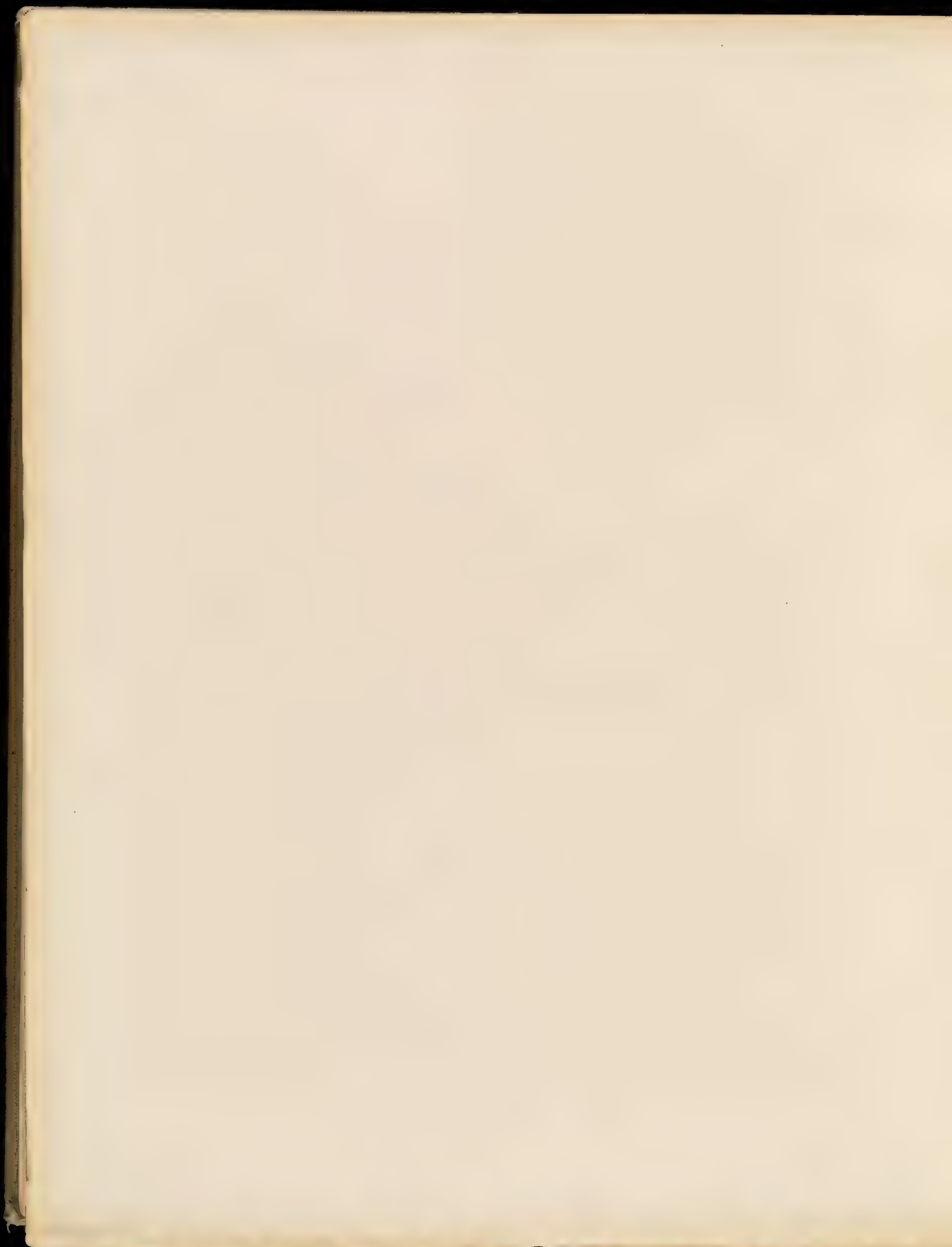


PLATE LXXXI.

TOILET SET OF TWENTY-THREE PIECES, GILT.

French, about 1689

Height of mirror, 24½ in.

Lent by the Duke of Devonshire.

Not in Catalogue



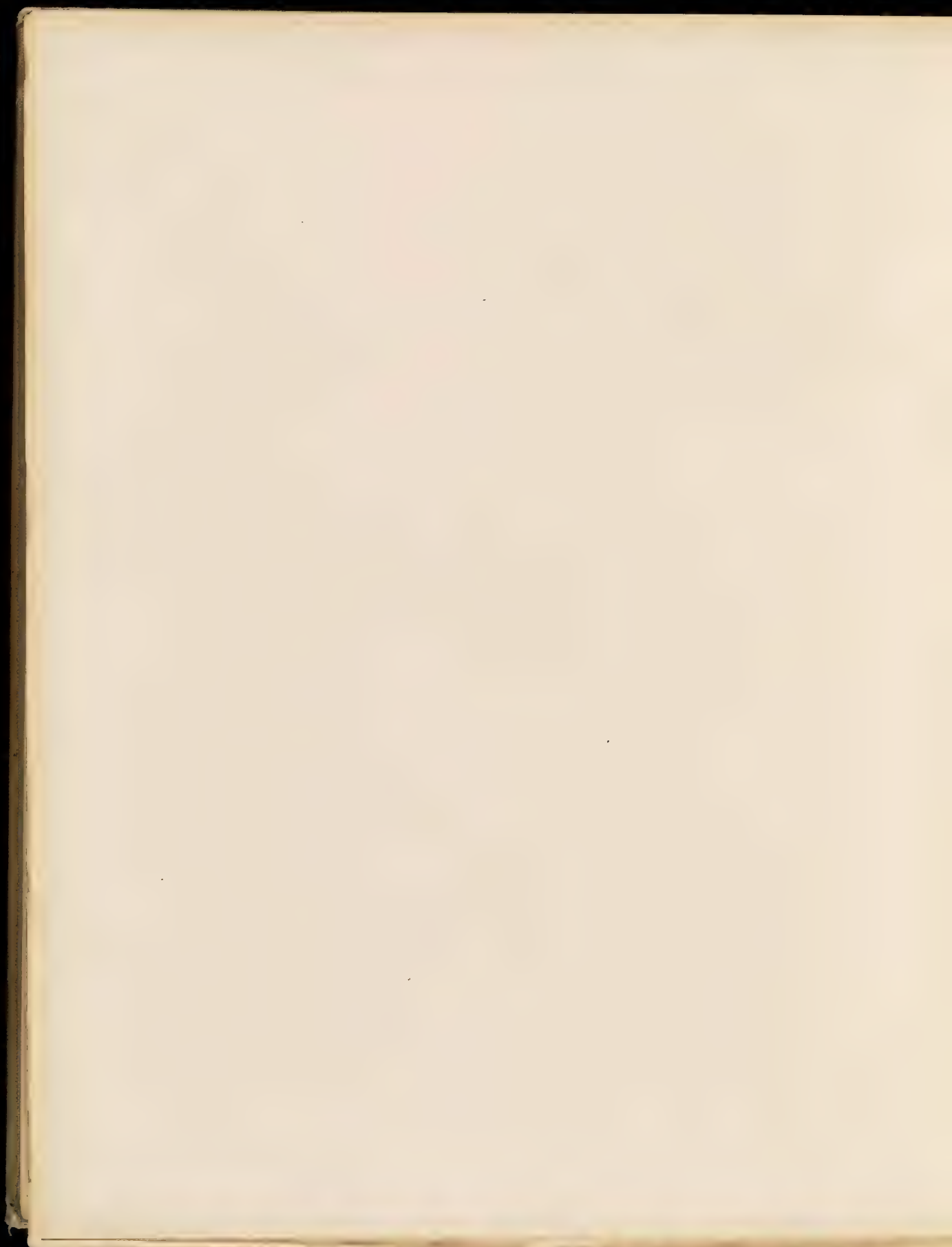


PLATE LXXXII.

TOILET SET, GILT, OF TWENTY PIECES.

English, early eighteenth century.

Length of rectangular casket, 10½ in.

Lent by Earl Brownlow.

Catalogue, Case I, No. 1.

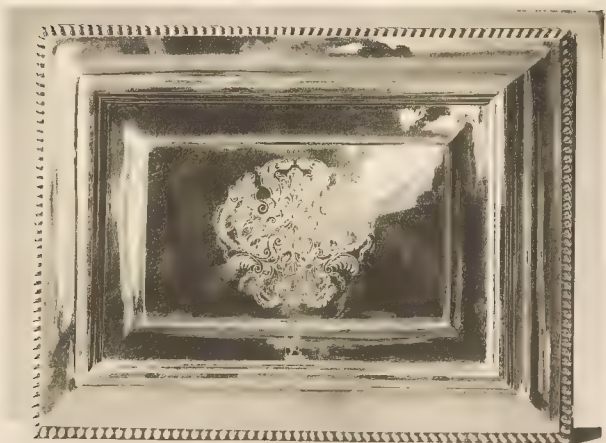




PLATE LXXXIII.

INCENSE STAND AND COVER.

London, 1677.

Height, 17 $\frac{1}{2}$ in.

Lent by the Duke of Rutland.

Catalogue, Case D, No. 30.





PLATE LXXXIV.

Fig. 1.

SCONCE.

London, 1684.

Lent by Messrs. Crickton Bros.

Catalogue, Case F, No. 6.

Fig. 2.

SCONCE.

London, 1695.

Lent by Messrs. Crickton Bros.

Catalogue, Case F, No. 33.





PLATE LXXXV.

LARGE WINE CISTERN.

London, 1682.

Length, 3 ft. 6 in.

Lent by the Duke of Portland.

Catalogue, Case V, No. 10.

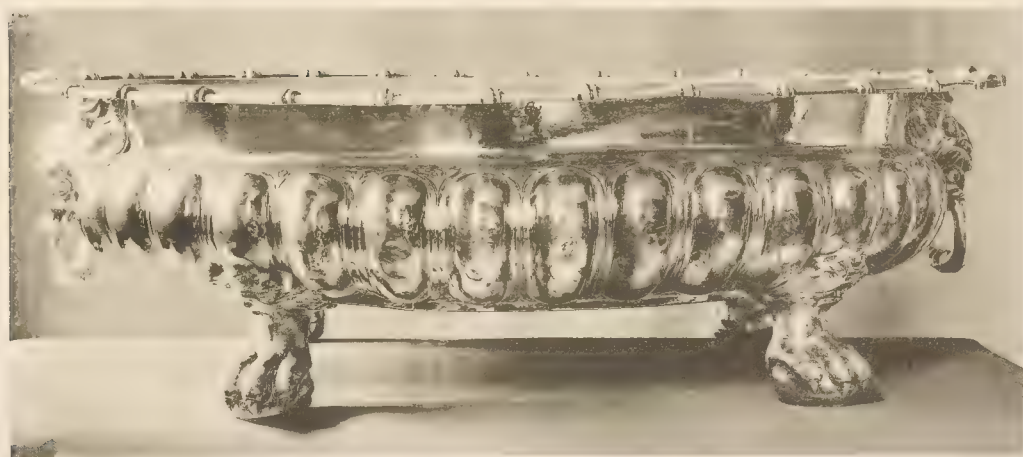




PLATE LXXXVI.

Fig. 1.

WINE CISTERN, GILT.

London, 1792.

Height, 24½ in.

Lent by the Duke of Newcastle.

Catalogue, Case D, No. 16.

Fig. 2.

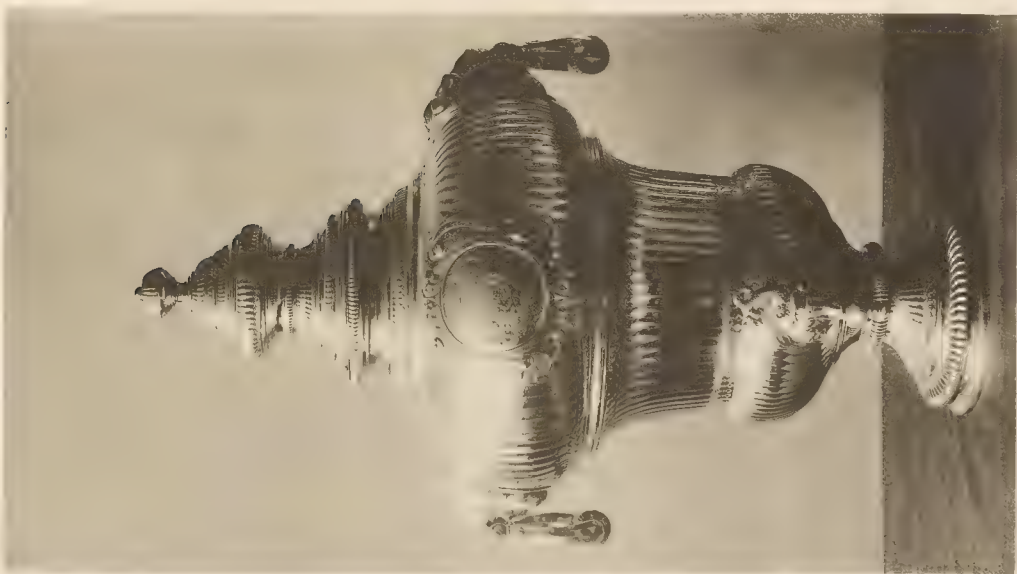
WINE CISTERN.

London, 1728.

Height, 27½ in.

Lent by the Duke of Rutland.

Catalogue, Case D, No. 11.



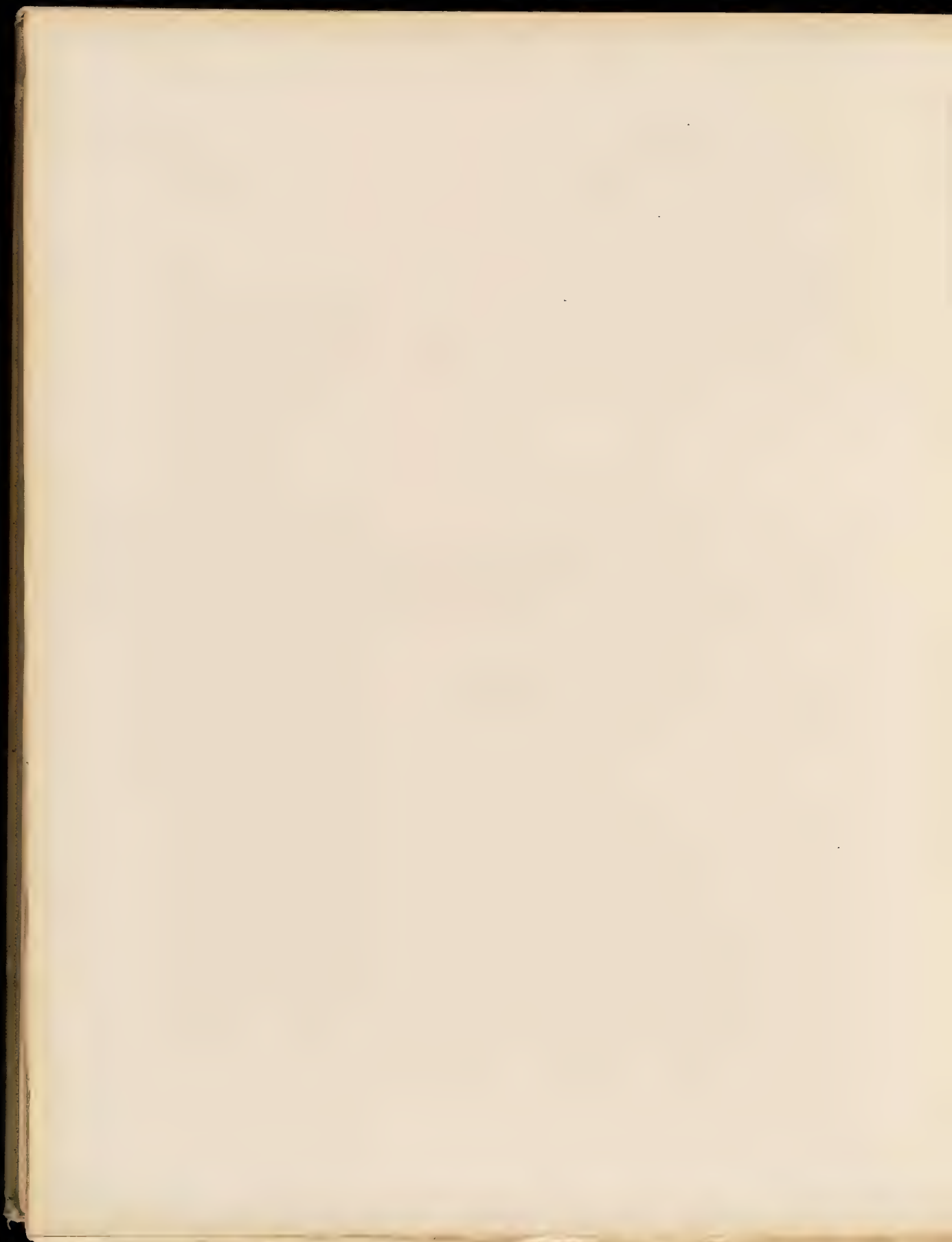


PLATE LXXXVII.

Fig. 2.

ROSE-WATER DISH, GILT.

English, about 1700.

Diameter, 17 $\frac{1}{2}$ in.

Lent by the Duke of Portland.

Catalogue, Case D, No. 20.

Fig. 1.

PILGRIM'S BOTTLE, GILT.

English, 1699.

Height, 16 $\frac{1}{2}$ in.

Lent by the Duke of Newcastle.

Catalogue, Case D, No. 12.



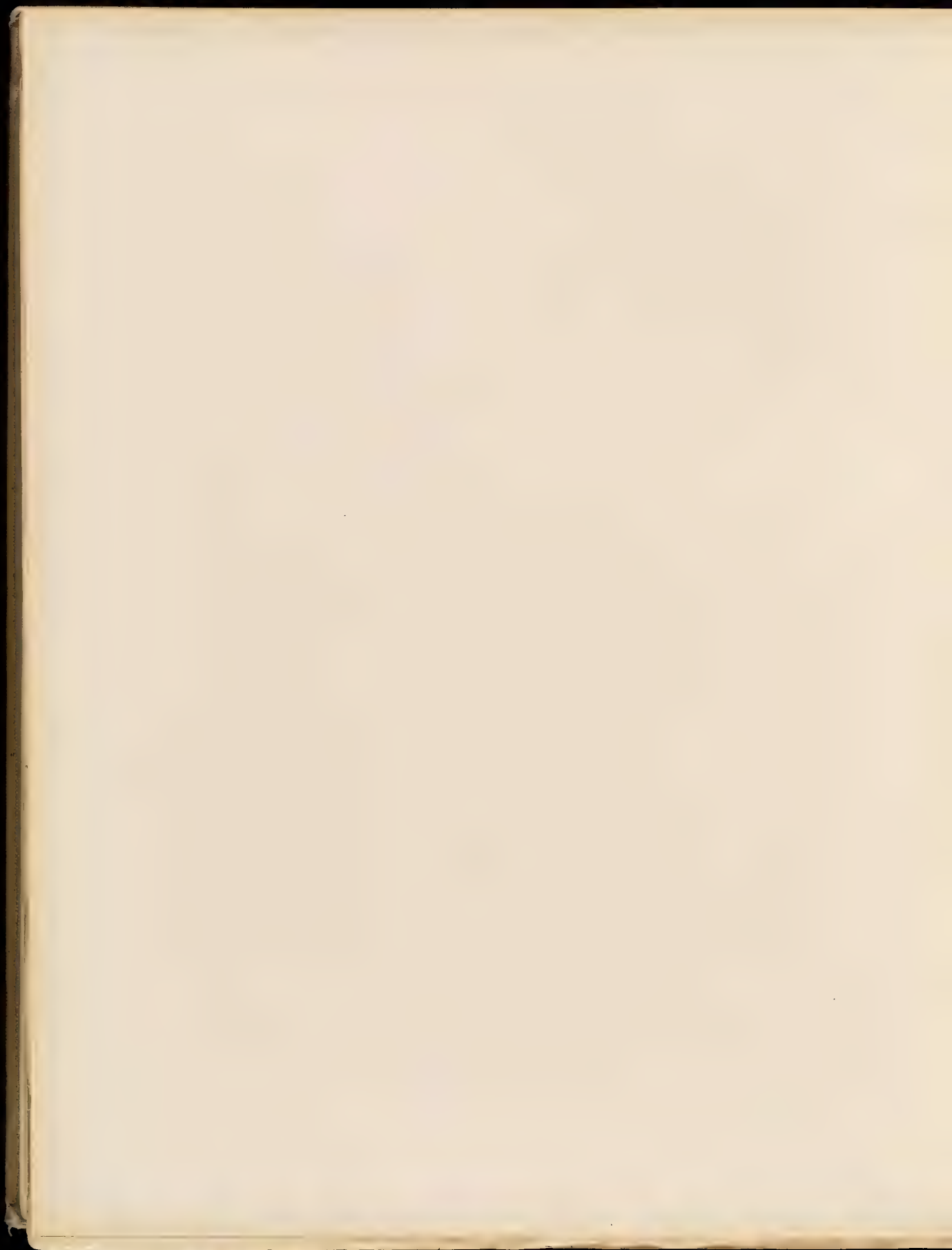


PLATE LXXXVIII.

Fig. 2.

ROSE-WATER DISH, GILT.

London, 1702.

Diameter, 26 in.

Lent by the Duke of Portland.

Catalogue, Case D, No. 10.

Fig. 1.

PILGRIM'S BOTTLE, GILT.

English, 1692.

Height, 18½ in

Lent by the Duke of Portland.

Catalogue, Case D, No. 5.



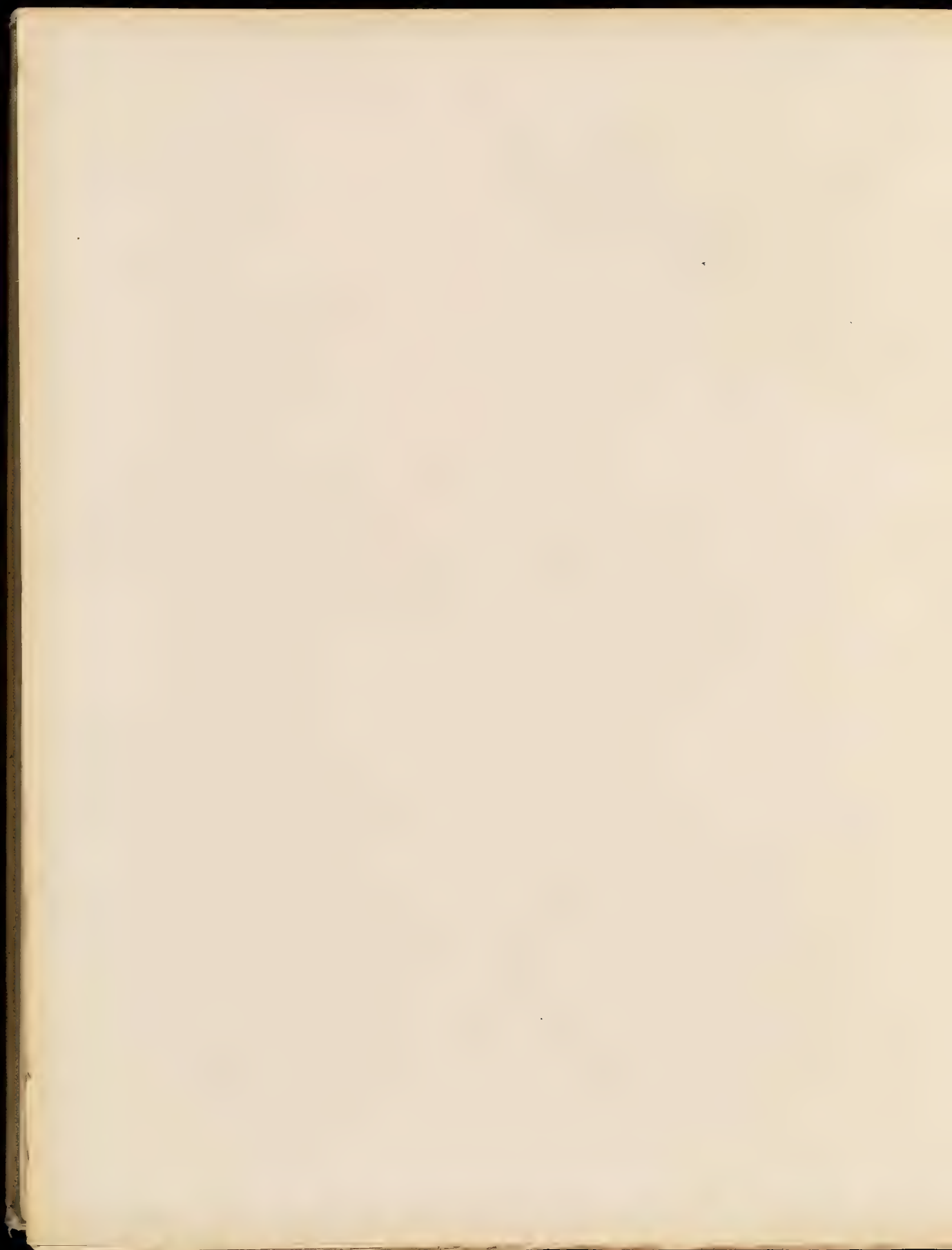


PLATE LXXXIX.

PILGRIM'S BOTTLE, GILT.

Dutch, about 1700.

Height, $18\frac{1}{2}$ in.

Lent by the Duke of Devonshire.

Not in Catalogue.





PLATE XC.

PILGRIM'S BOTTLE, UNGILT.

London, 1715.

Height, $34\frac{1}{2}$ in.

Lent by the Duke of Devonshire.

Not in Catalogue.



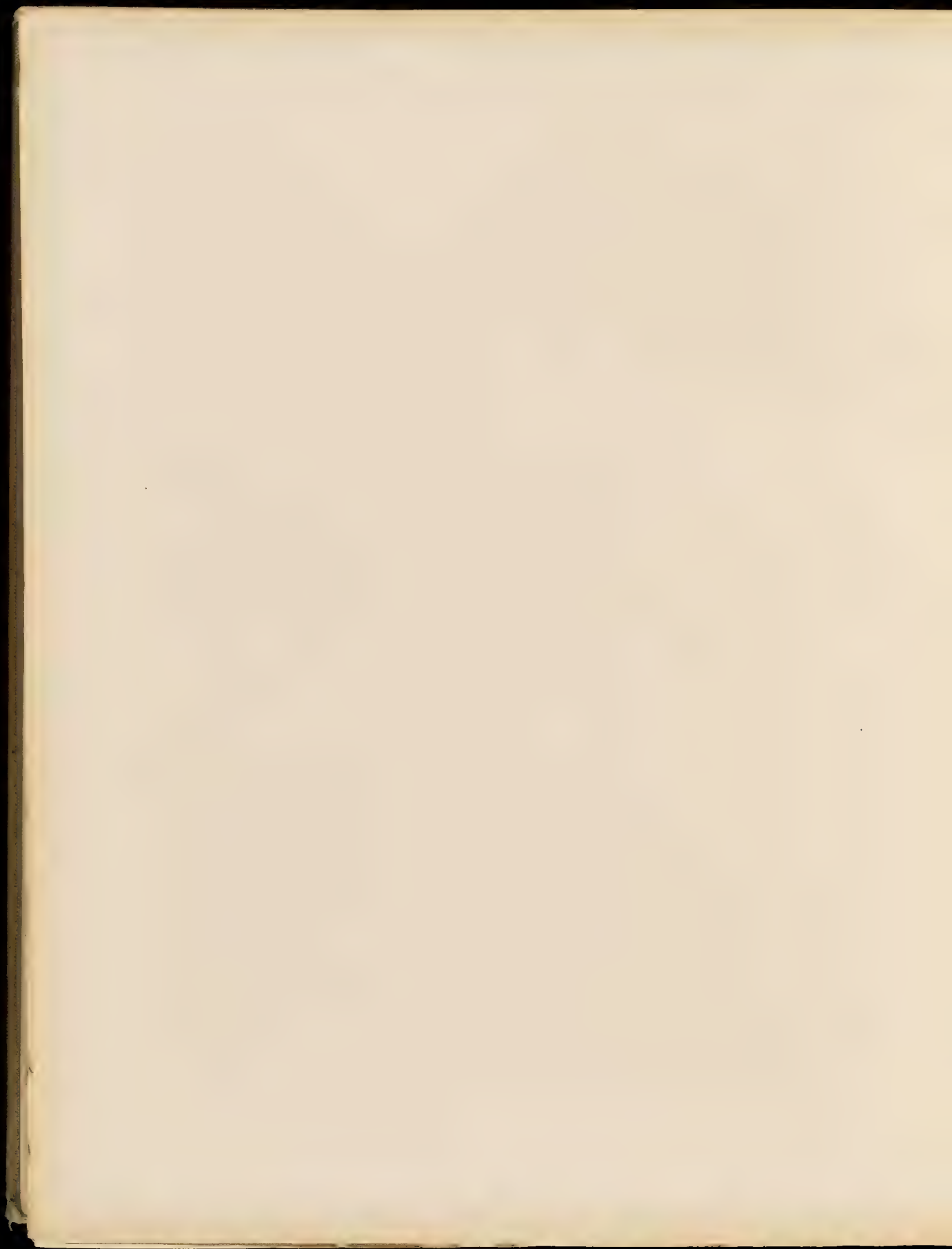


PLATE XCI.

SILVER ANDIRON.

London, 1704.

Height, 2 ft. 2 in.

Lent by the Duke of Portland.

Catalogue, Case V, Nos. 8 and 9.



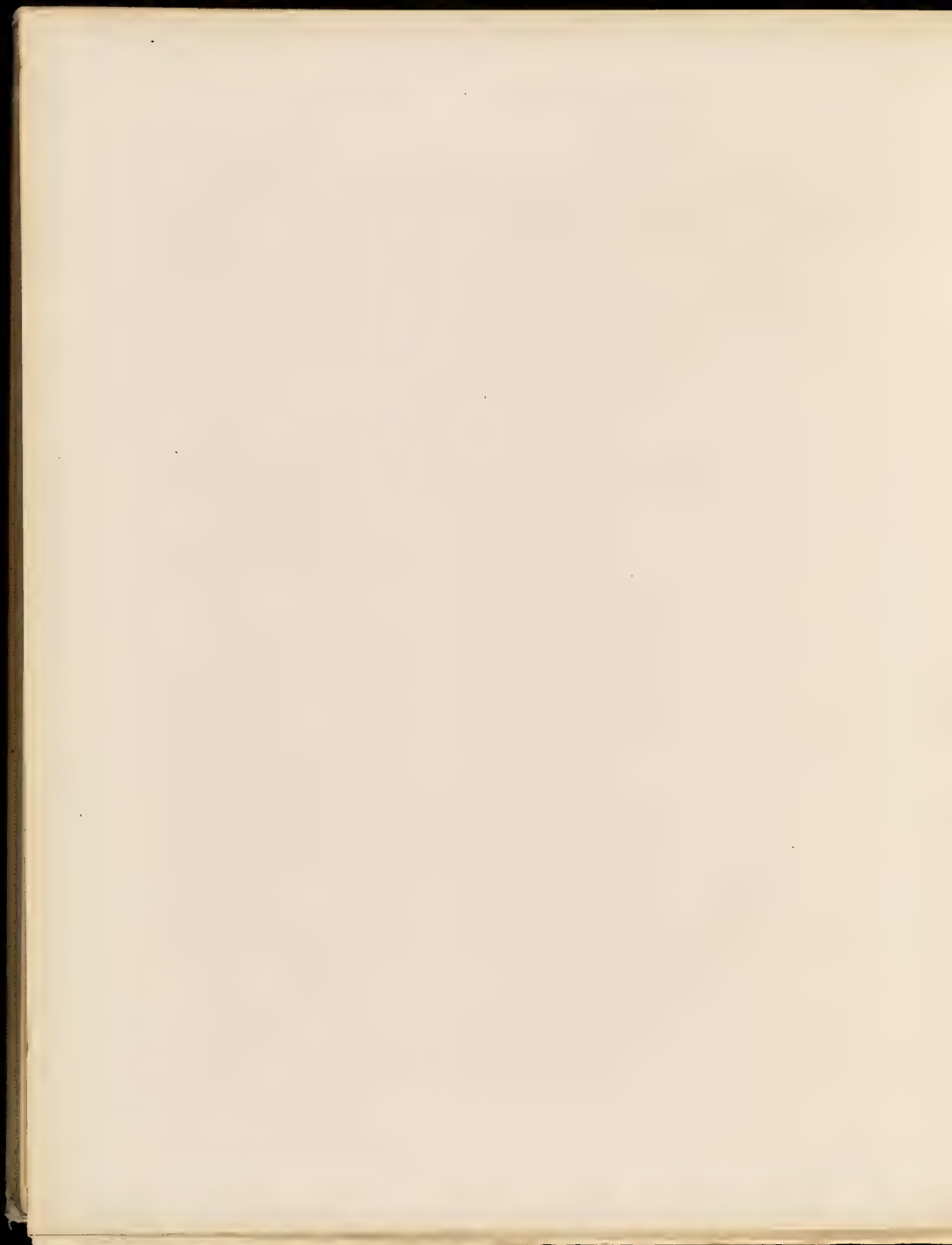


PLATE XCII.

CLOCK, EBONY, PARCEL-GILT MOUNTS.

English, seventeenth century.

Height, 28½ in.

Lent by Lord Mostyn.

Catalogue, Case U.



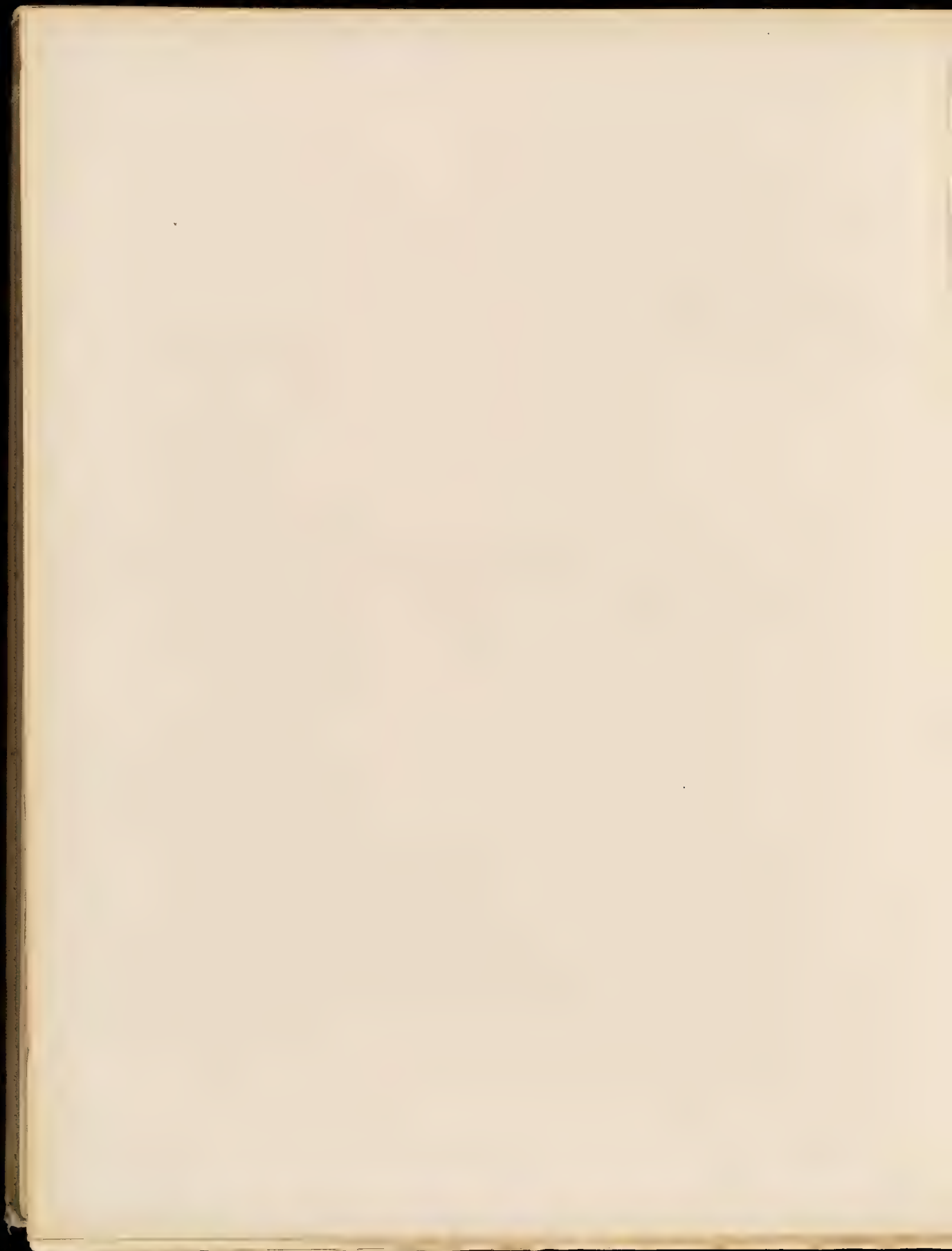


PLATE XCIII.

MON. 18TH.

London, 1701.

Height, 12 in.

Lent by the Duke of Newcastle.

Catalogue, Case V, No. 2.



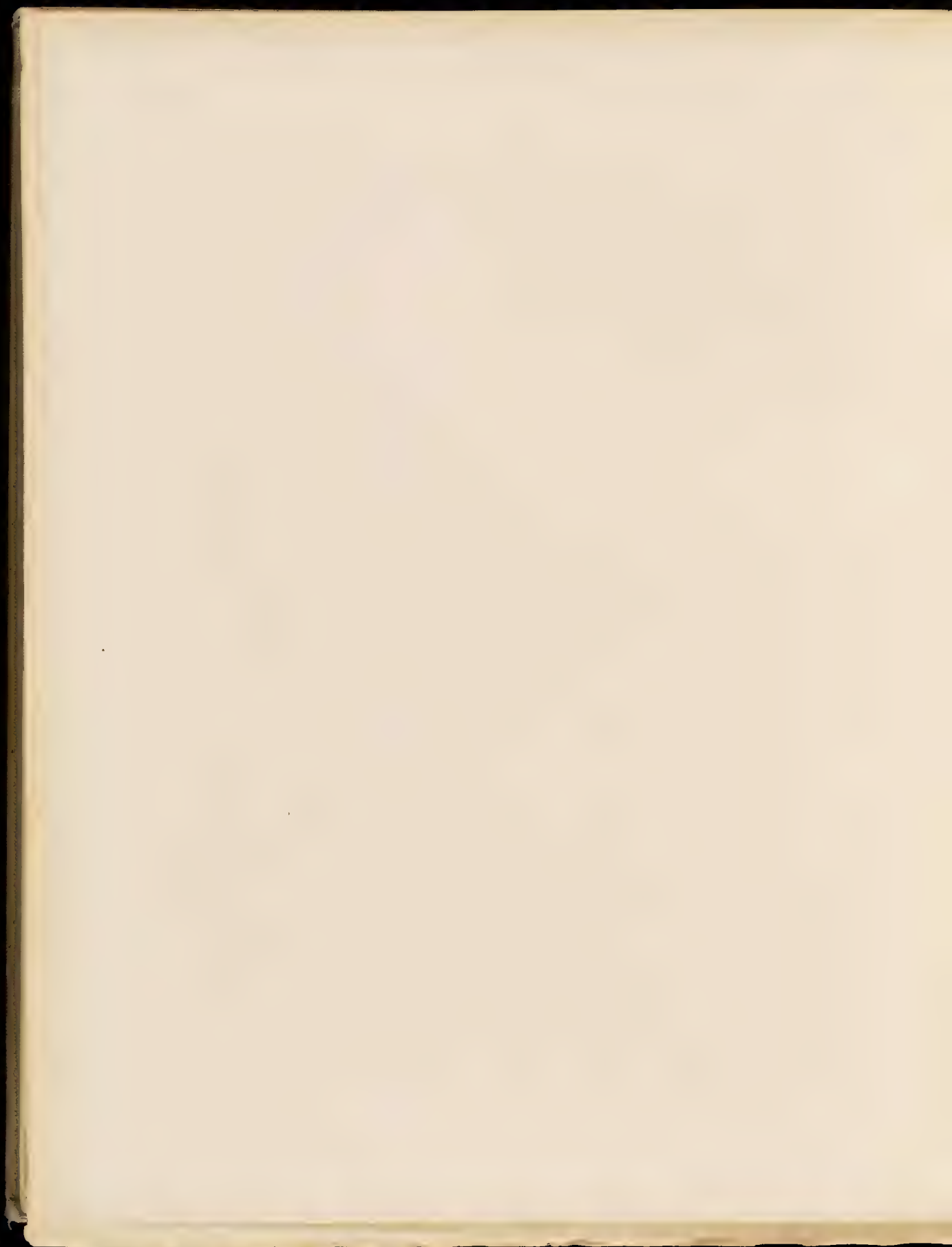


PLATE XCIV.

MONTPLIHL.

London, 1702.

Height, 9½ in.

Lent by Lord Burton.

Catalogue, Case V, No. 3.



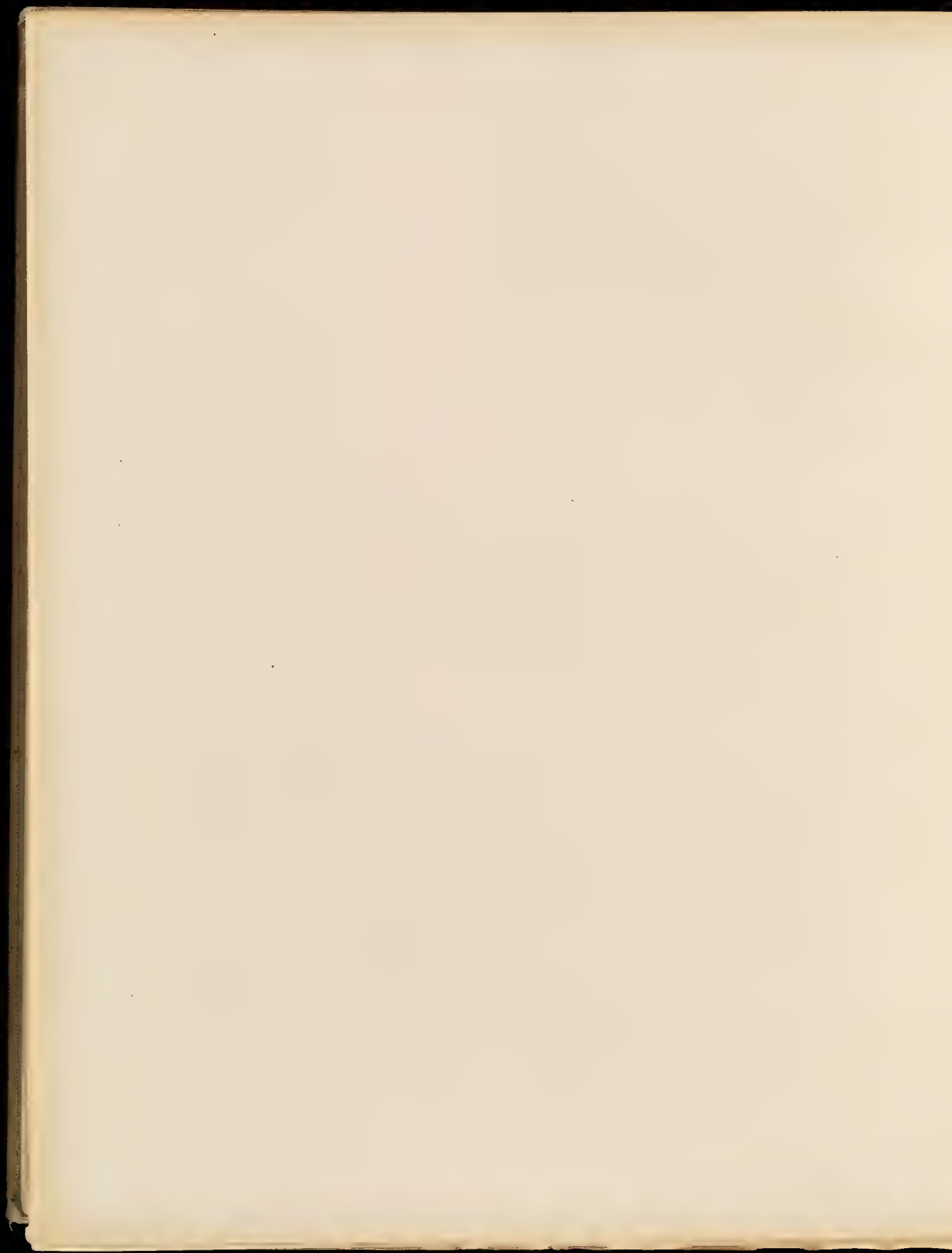


PLATE XCV.

Fig. 1.

EWER, GILT.

London, 1696.

Height, $12\frac{1}{4}$ in.

Lent by the Duke of Devonshire.

Not in Catalogue.

Fig. 2.

SCONCE.

London, about 1700.

Height, $16\frac{1}{2}$ in.

Lent by the Duke of Devonshire.

Not in Catalogue.



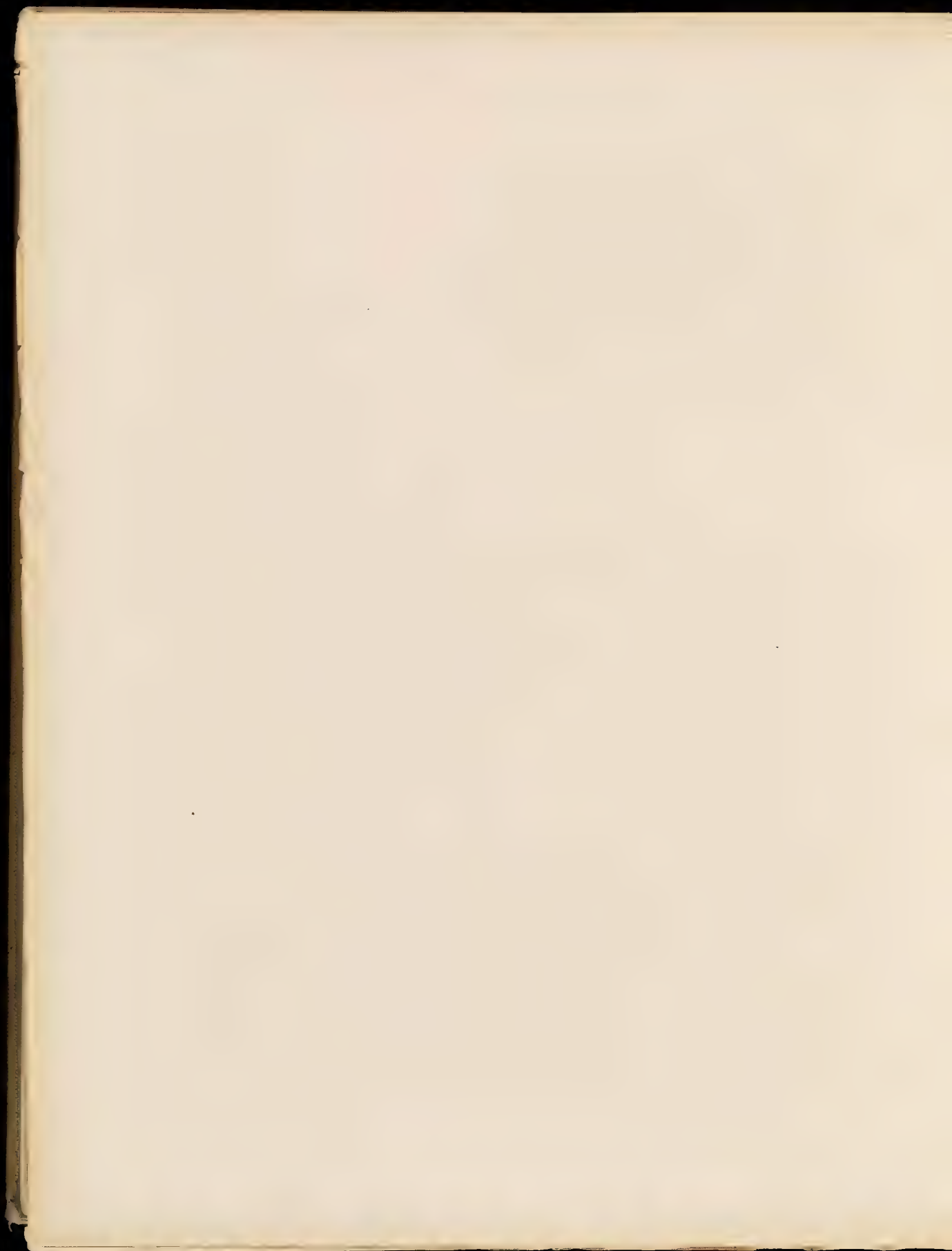


PLATE XCVI.

EVER AND DISH, GOLD.

London, 1751.

Height of Ewer, $6\frac{1}{2}$ in.; length of Dish, 10; in

Lent by the Duke of Devonshire.

Not in Catalogue.



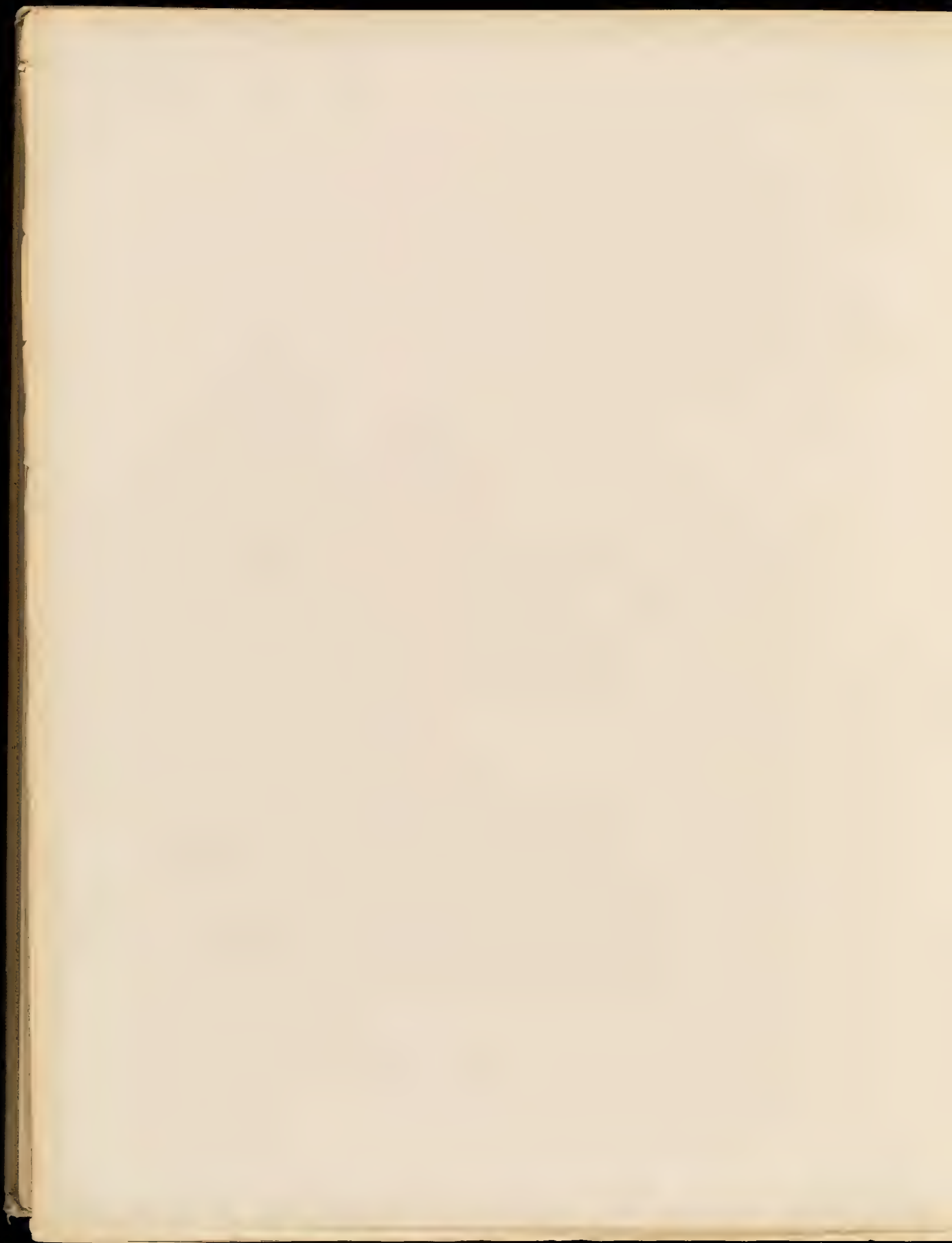


PLATE XCVII.

Fig. 1.

CANDLESTICK.

London, 1669.

Height, 9½ in.

Lent by Sir Charles Welby.

Case F, Nos. 10 and 11.

Fig. 2.

CANDLESTICK.

London, 1683.

Height, about 11 in.

Lent by Lord Llangattock.

Case D, No. 47.

Fig. 3.

CUP, TWO-HANDLED.

Dublin, 1716.

Height, 6½ in.

Lent by Sir Arthur Hayter.

Case E, No. 40.



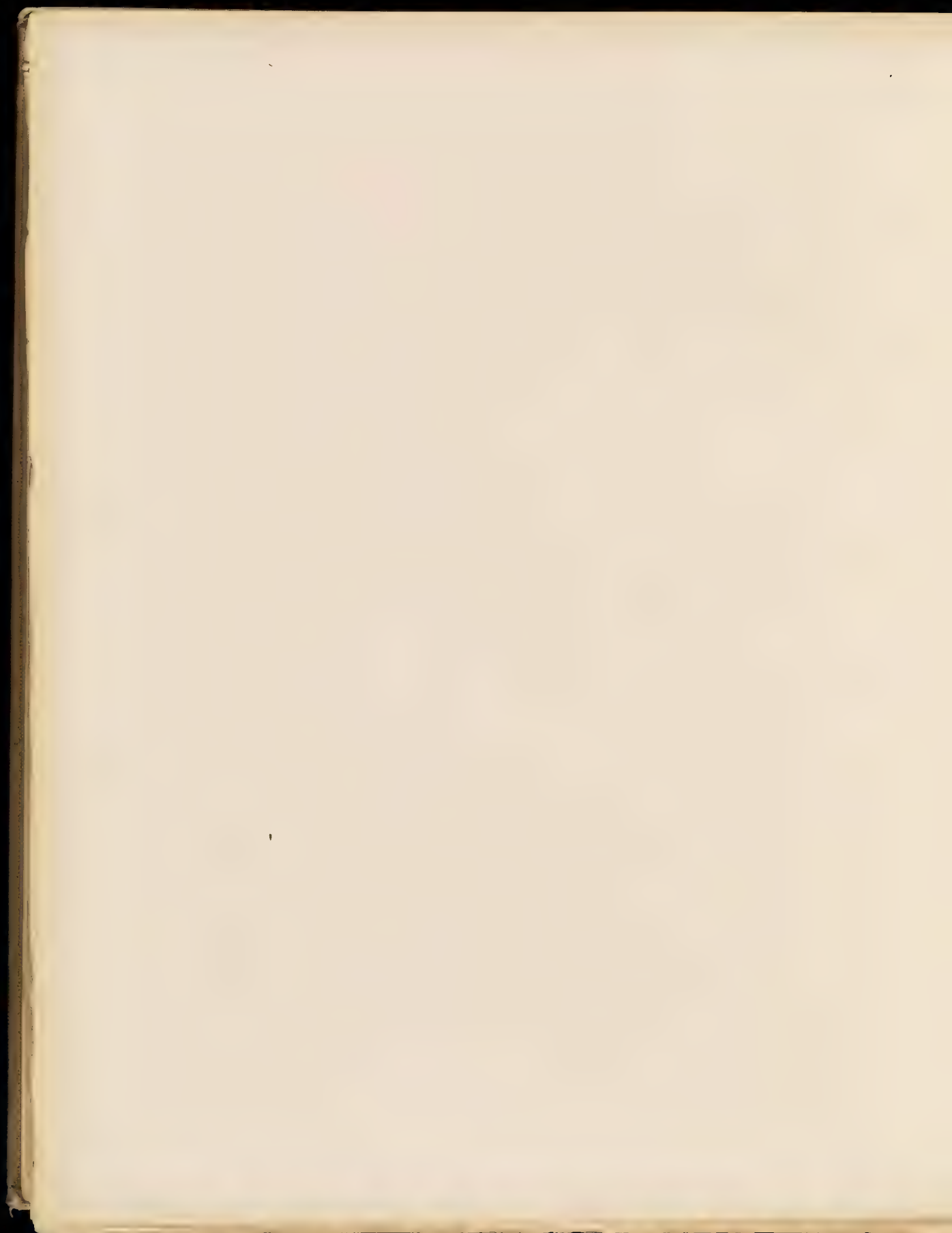


PLATE XCVIII.

Fig. 1.

EWER, GILT.

London, 1700.

Height, 12 $\frac{1}{2}$ in.

Lent by the Duke of Portland.

Catalogue, Case D, No. 8.

Fig. 2.

TANKARD, GILT.

London, 1699.

Height, 9 $\frac{1}{2}$ in.

Lent by the Duke of Newcastle.

Catalogue, Case D, No. 17.



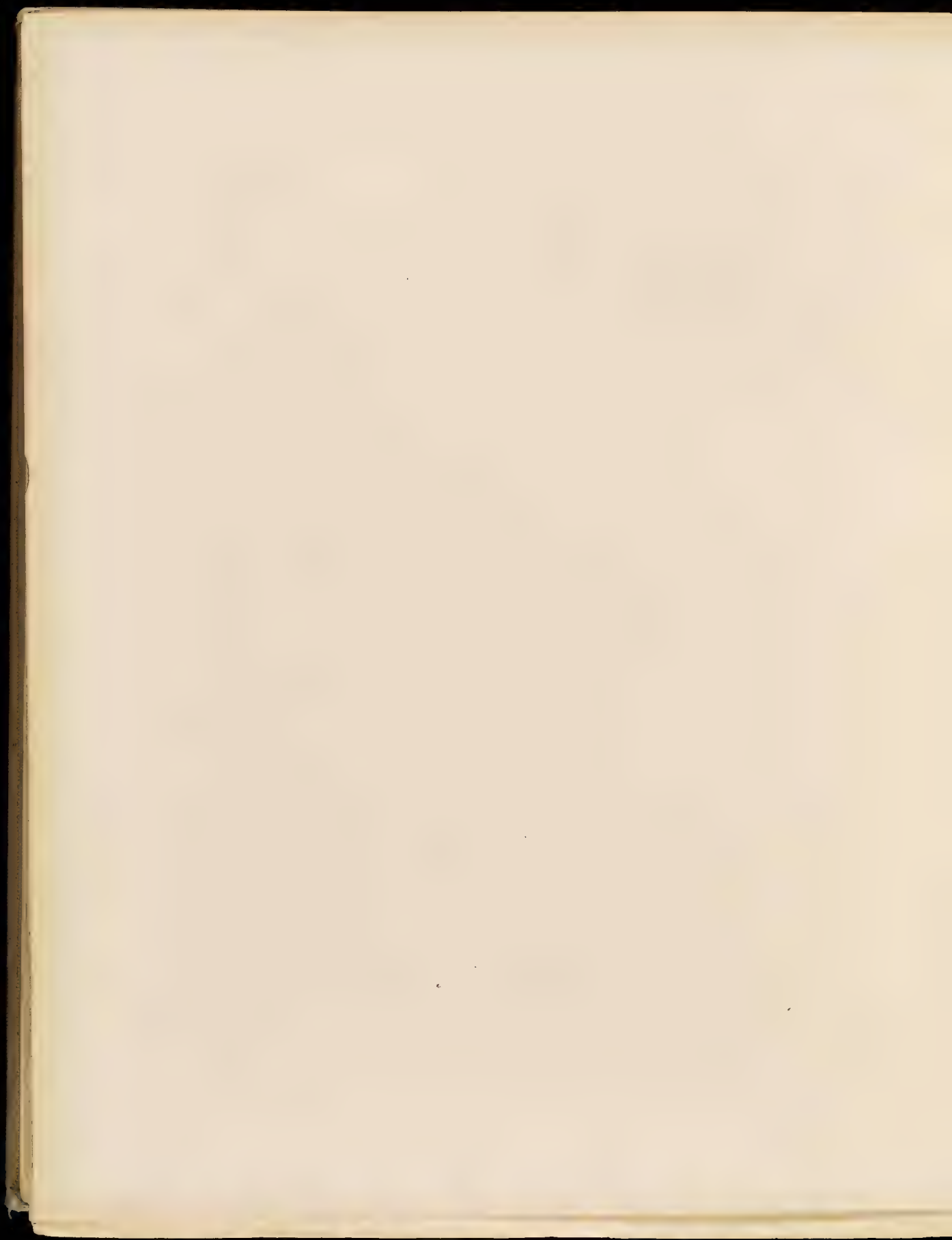


PLATE XCIX.

Fig. 1.

EWER, GILT.

Spanish, seventeenth century.

Height, 12 in.

Lent by Mr. J. Dixon.

Catalogue, Case D, No. 42.

Fig. 2.

ROSE-WATER DISH, GILT.

London, 1743.

Diameter, 15 in.

Lent by Sir Charles Welby.

Catalogue, Case D, No. 22.



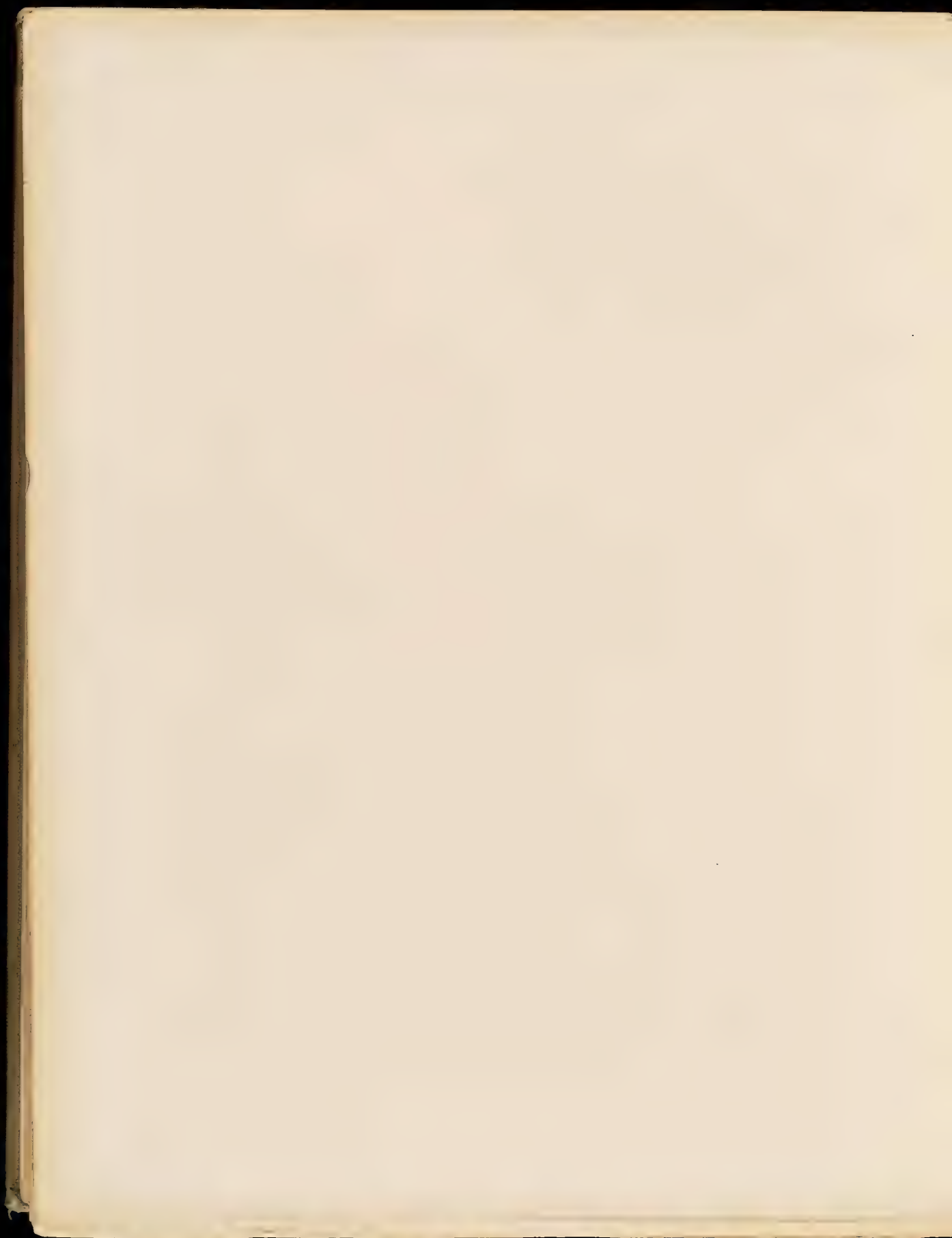


PLATE C.

SALVER, GILT, ON FOOT.

English, about 1703.

Diameter, $11\frac{1}{2}$ in.

Lent by the Duke of Devonshire.

Not in Catalogue.



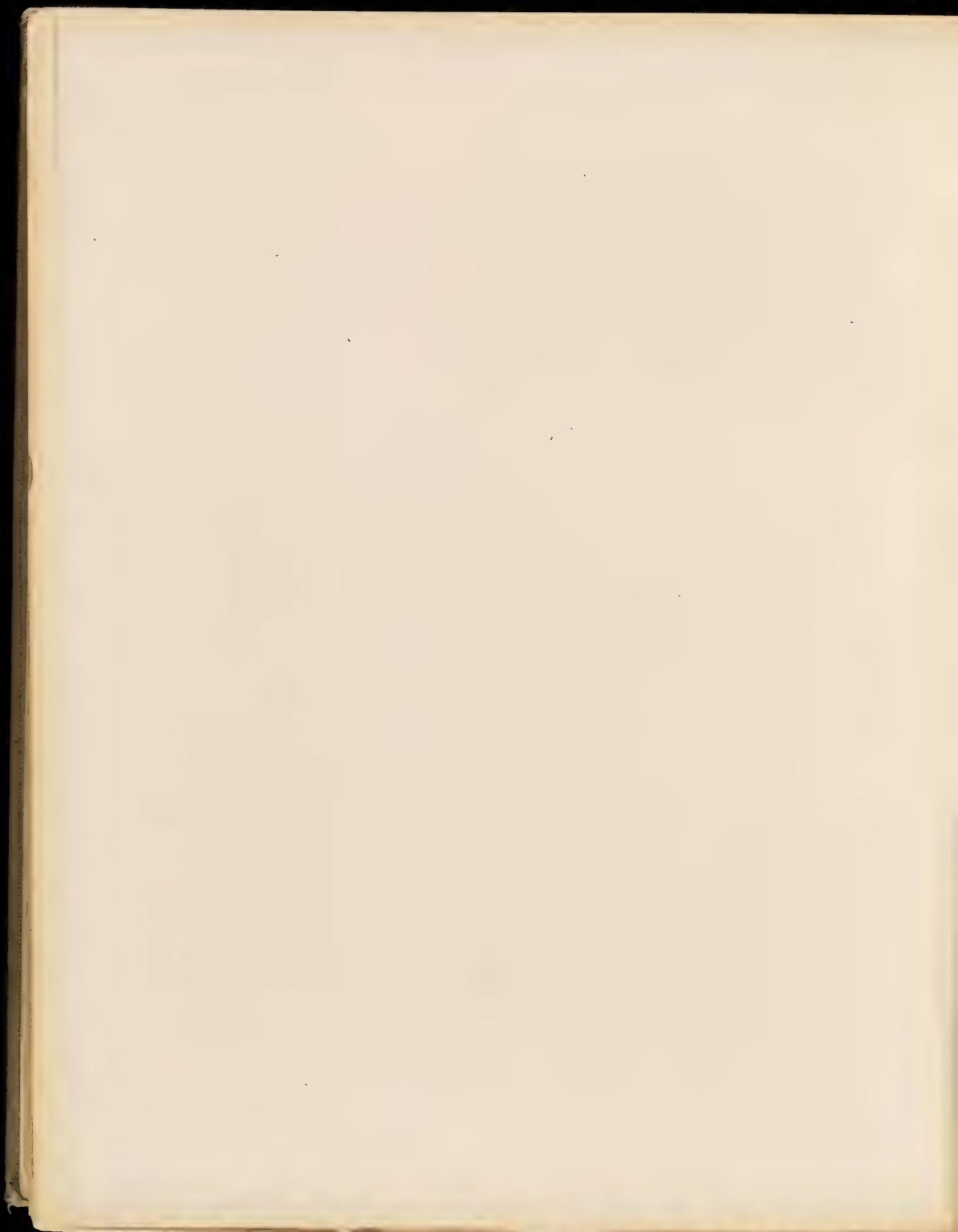


PLATE CI.

Fig. 1.

COVERED CUP, GILT.

London, 1667.

Height, $7\frac{1}{2}$ in.

Lent by the Duke of Devonshire.

Not in Catalogue.

Fig. 2.

COVERED CUP, GILT.

London, 1717.

Height, $9\frac{1}{4}$ in.

Lent by the Duke of Devonshire.

Not in Catalogue.



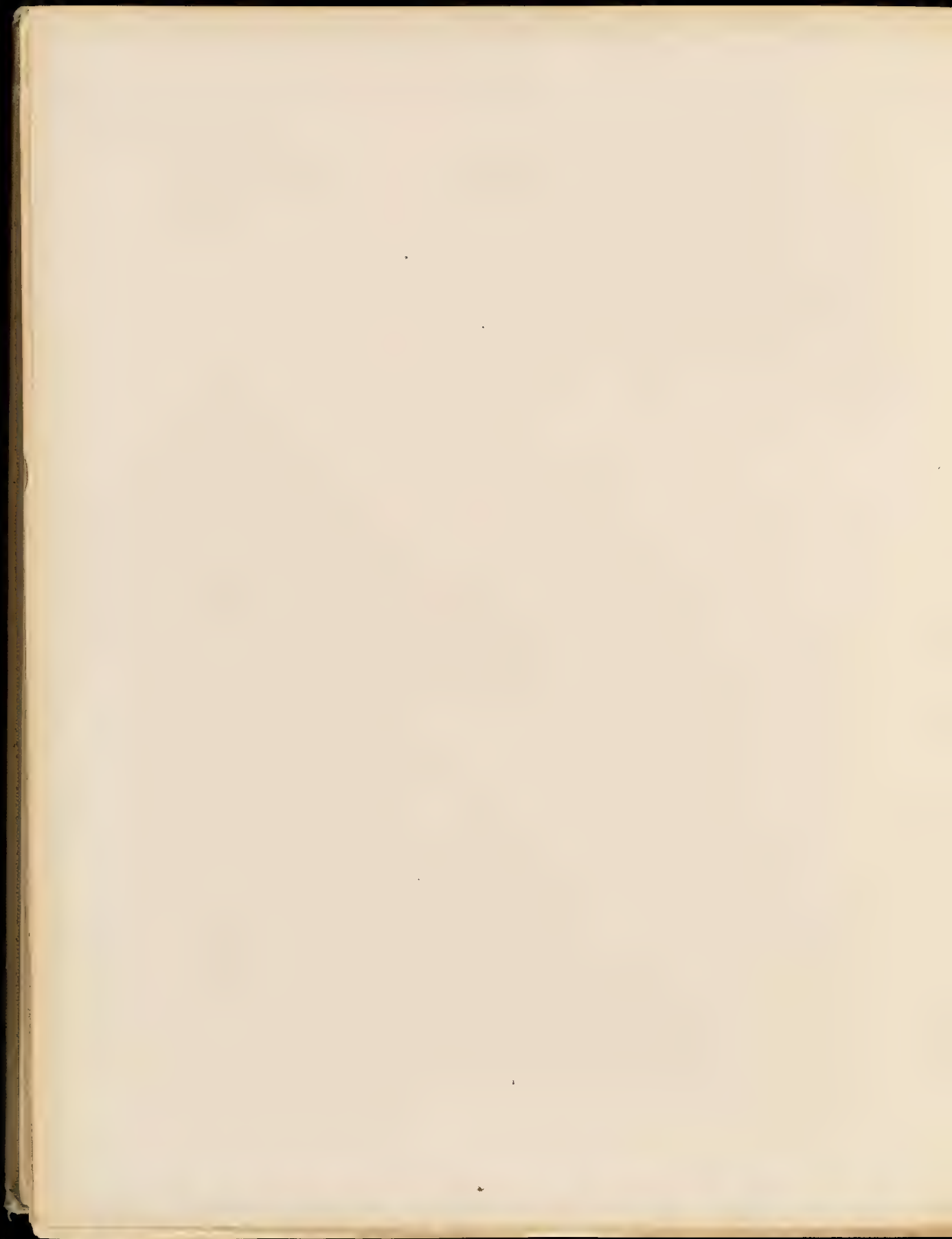


PLATE CII.

Fig. 1.

PEG TANKARD AND COVER.

York, 1659.

Height, 5 $\frac{1}{4}$ in.

Lent by the Earl of Wilton.

Catalogue, Case F, No. 20.

Fig. 2.

CUP AND COVER, GILT.

London, 1699.

Height, 9 $\frac{1}{2}$ in.

Lent by the Duke of Newcastle.

Catalogue, Case D, No. 1.



PLATE CIII.

Fig. 1

SAUCE BOAT.
London, 1739.
Height, 6 in.
Lent by Earl Cowper.
Not in Catalogue.

Fig. 2.

CUP AND COVER, GILT.
London, 1717.
Height, 9½ in.
Lent by Earl Cowper.
Not in Catalogue.



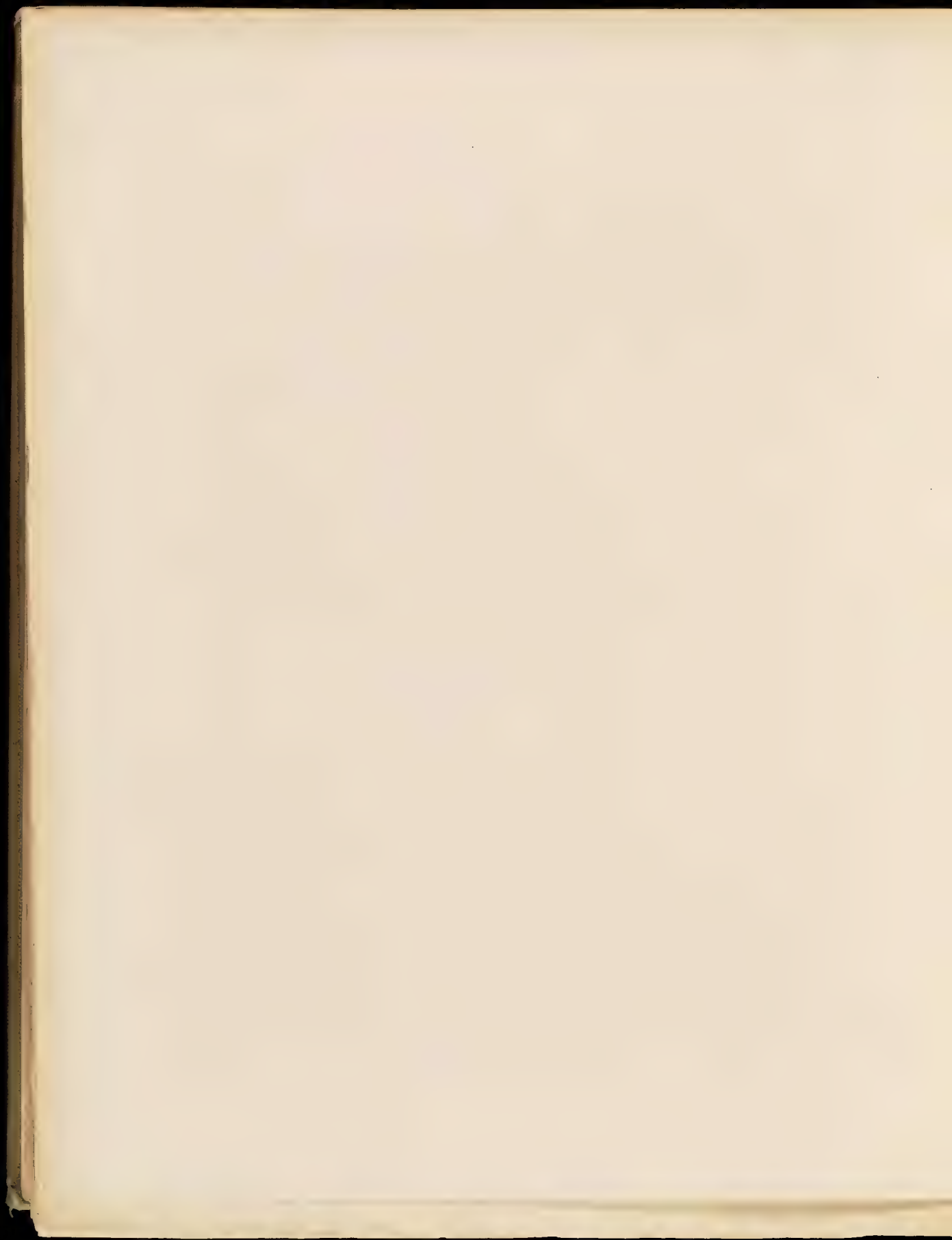


PLATE CIV.

CUP, WITH COVER.

London, 1699.

Height, $14\frac{1}{2}$ in.

Lent by Sir Charles Tennant.

Catalogue, Case D, No. 56.



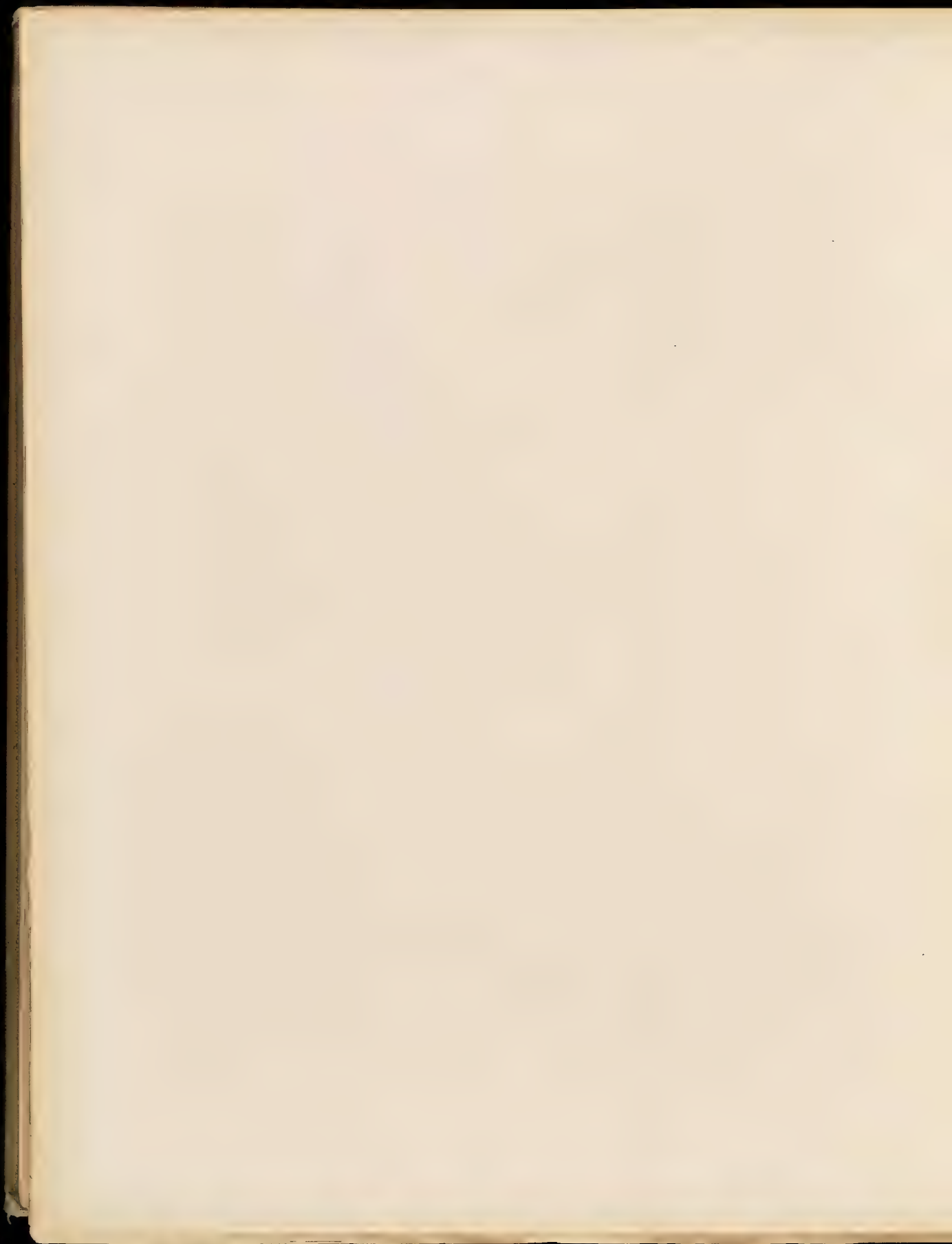


PLATE CV.

CUP AND COVER.

Height, 12 in.

London, 1723.

Lent by Miss Alice Radcliffe.
Catalogue, Case E, No. 7



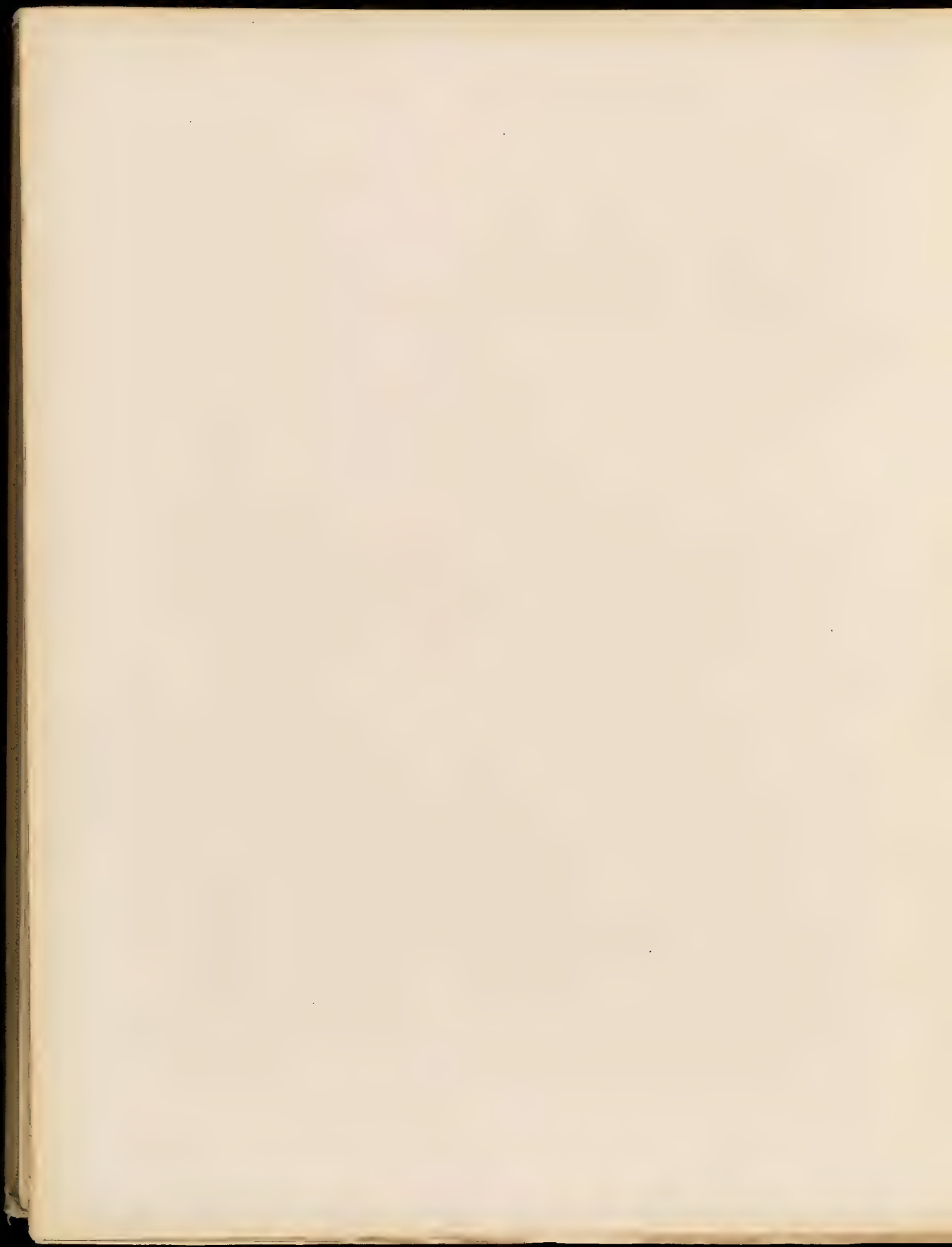


PLATE CVI.

CUP AND COVER, GILT.

London, 1739.

Height, 15½ in.

Lent by Earl Cowper.

Not in Catalogue.



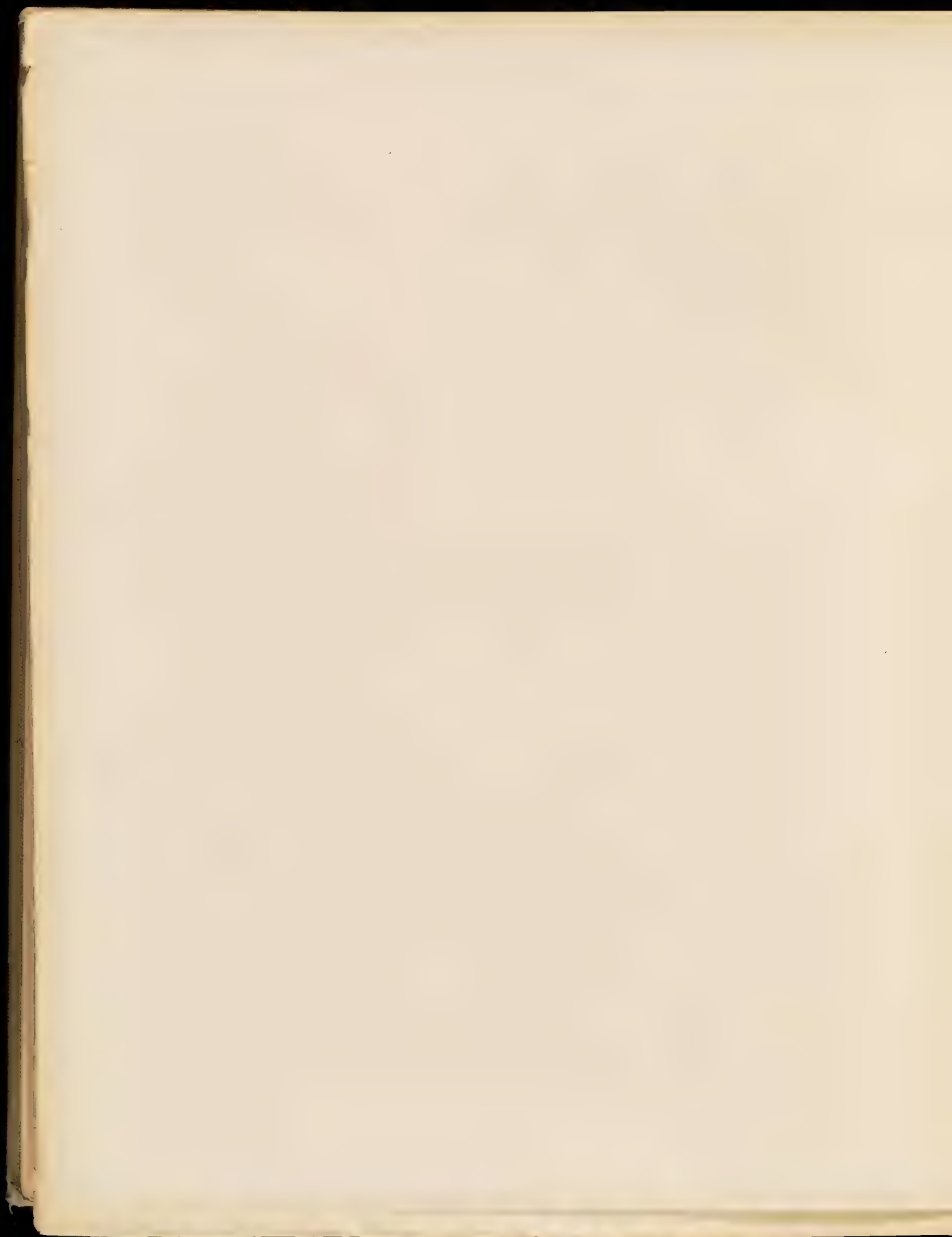


PLATE CVII.

CUP AND COVER, GILT.

London, 1742.

Height, 15 $\frac{1}{4}$ in.

Lent by Earl Comper.

Not in Catalogue.





PLATE CVIII.

Fig. 1.

CASTER.

London, 1709.

Height, 6 in.

Lent by Mrs. Dring.

Case F, No. 8.

Fig 2

CASTER, GILT.

London, about 1705.

Height, 8 in.

Lent by Sir Charles Tennant.

Case D, No. 55.

Fig. 3.

CASTER.

London, 1732.

Height, 5 in.

Lent by Mr. George Cavston.

Case F, No. 36.

Fig 4

CASTER.

London, 1677.

Height, 6½ in.

Lent by Lord Grantley.

Case E, No. 17.

Fig 5.

SMALL TANKARD.

London, 1680.

Height, 4½ in.

Lent by Sir John Scott.

Case E, No. 32.



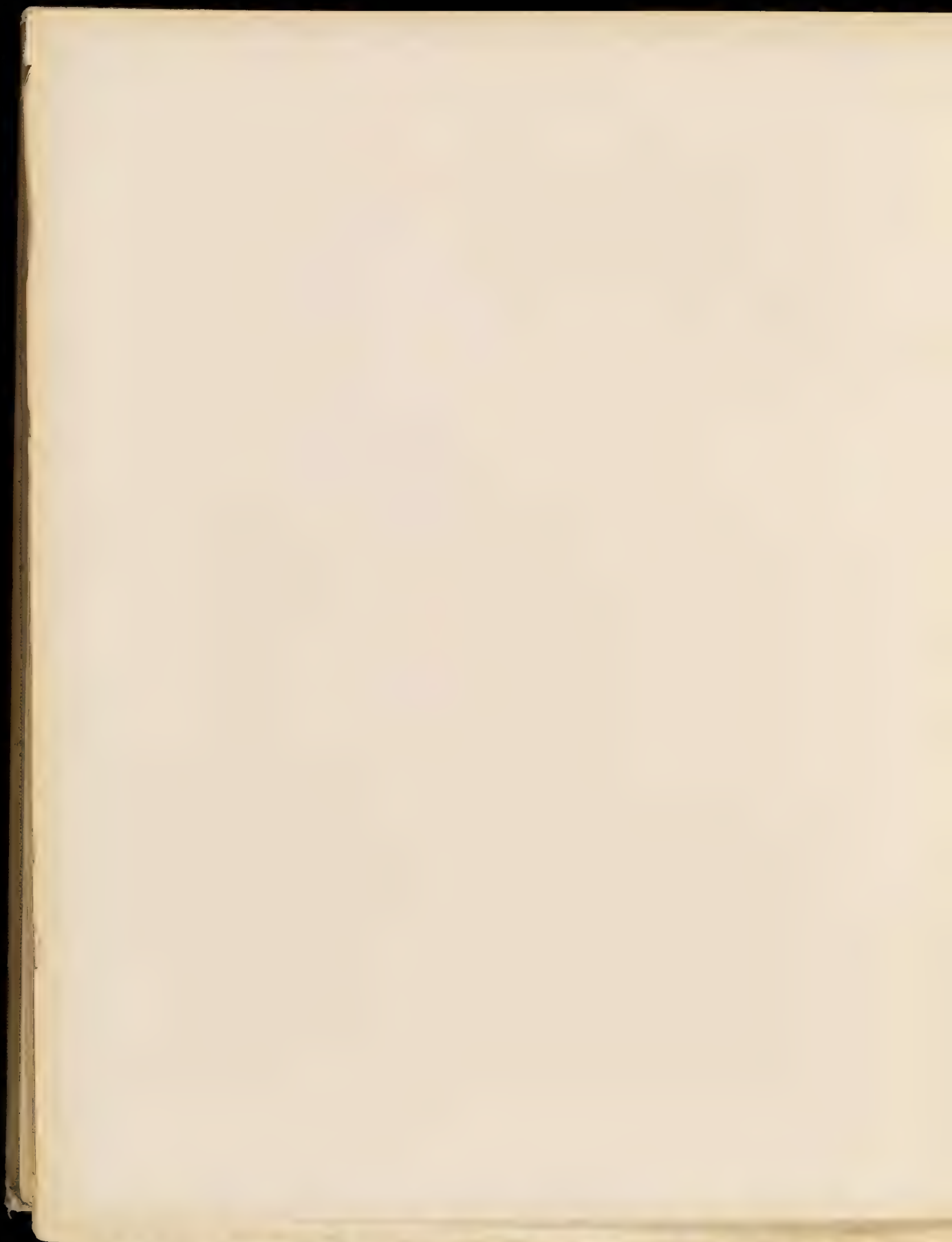


PLATE CIX.

Fig. 1.

SUGAR CANISTER.

London, 1713.

Height, $3\frac{3}{4}$ in.

Lent by Mr. J. E. Taylor.

Case F, No. 17.

Fig. 2.

SALT.

London, 1728.

Height, 2, in.

Lent by Sir S. Montagu.

Case C, Fig. 1.

Fig. 3.

TRAY.

London, 1722.

Diameter, 6 in.

Lent by Sir S. Montagu.

Case C, No. 20.

Fig. 4.

CASTER.

London, 1734.

Height, 8 in.

Lent by Sir S. Montagu.

Case C, Fig. 24.

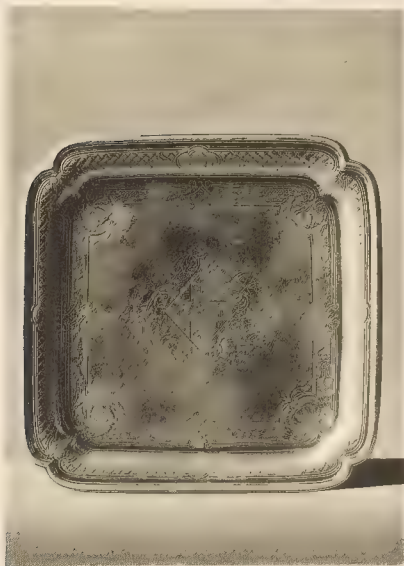




PLATE CX.

Fig. 1.
CANDLESTICK.
London, 1737.
Height, 9 in.
Lent by Sir S. Montagu.
Case C, No. 18.

Fig. 2.
CANDLESTICK.
London, 1718.
Height, $6\frac{1}{2}$ in.
Lent by Sir S. Montagu.
Case C, No. 40.

Fig. 3.
CANDLESTICK.
London, 1718.
Height, $9\frac{1}{4}$ in.
Lent by Sir S. Montagu.
Case C, No. 46.

Fig. 4.
CRUET.
London, 1734.
Height, $8\frac{1}{2}$ in.
Lent by Sir S. Montagu.
Case C, No. 17.



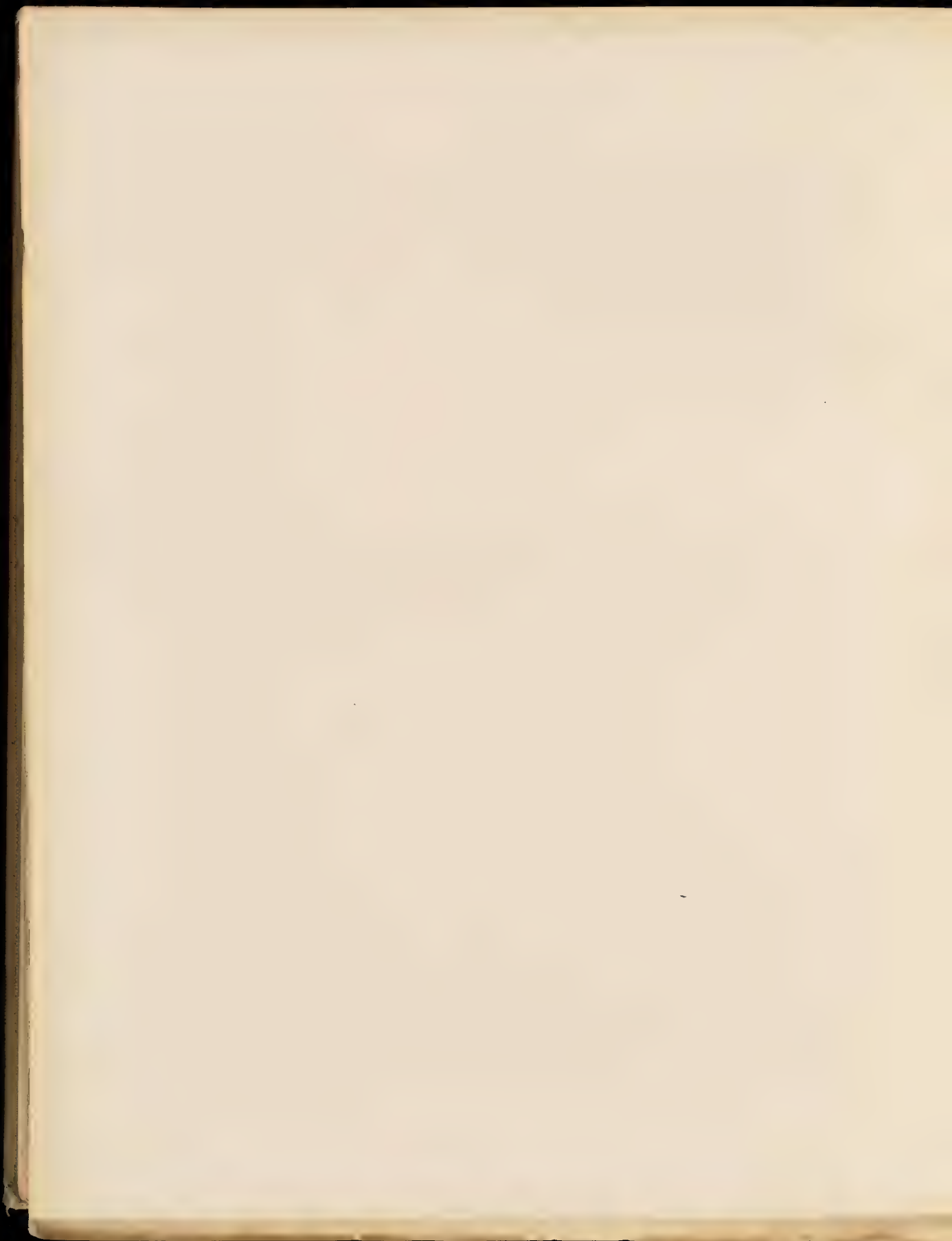


PLATE CXI.

Fig. 1.

RAISED BOWL.

London, 1746.

Height, 7 in.

Lent by Sir S. Montagu.

Catalogue, Case C, No. 12.

Fig. 2.

DISH.

London, 1745.

Length, 19 in.

Lent by Sir S. Montagu.

Catalogue, Case C, No. 13.

Fig. 3.

TRAY.

London, 1745.

Diameter, 6 in.

Lent by Sir S. Montagu.

Catalogue, Case C, No. 7.



PLATE CXII.

Fig. 1.

SCALLOP SHELL.

London, 1732.

Diameter, 5 in.

Lent by Sir S. Montagu.

Catalogue, Case C, No. 21.

Fig. 2.

TRAY.

London, 1720.

Diameter, 12½ in.

Lent by Mr. J. Dixon.

Catalogue, Case V, Nos. 11 and 12.

Fig. 3.

CANDLESTICK.

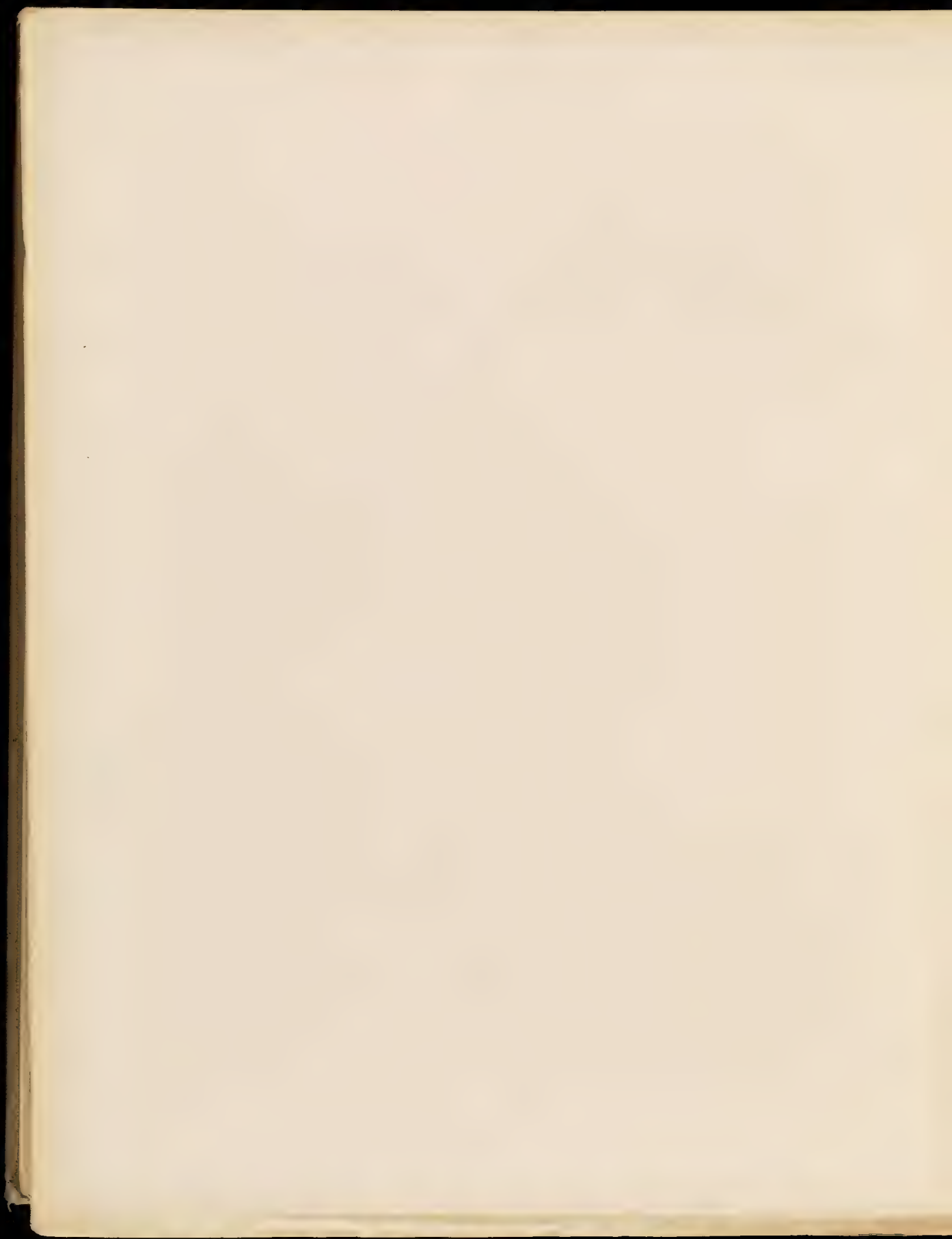
London, 1740.

Height, 9 in.

Lent by the Hon. F. W. B. Massy-Manners.

Catalogue, Case E, No. 1.





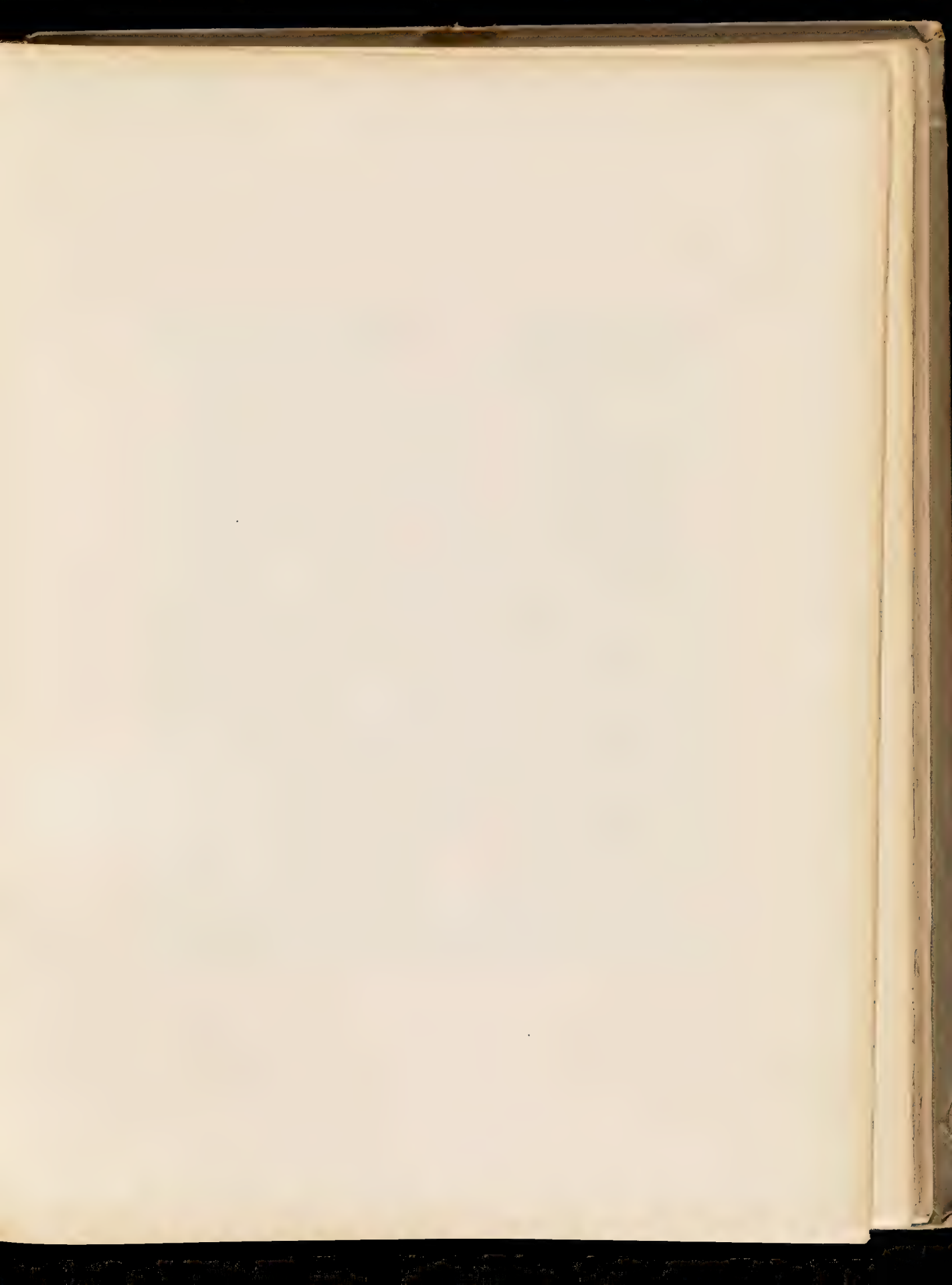


PLATE CXIII.

Fig. 2.
BOWL.

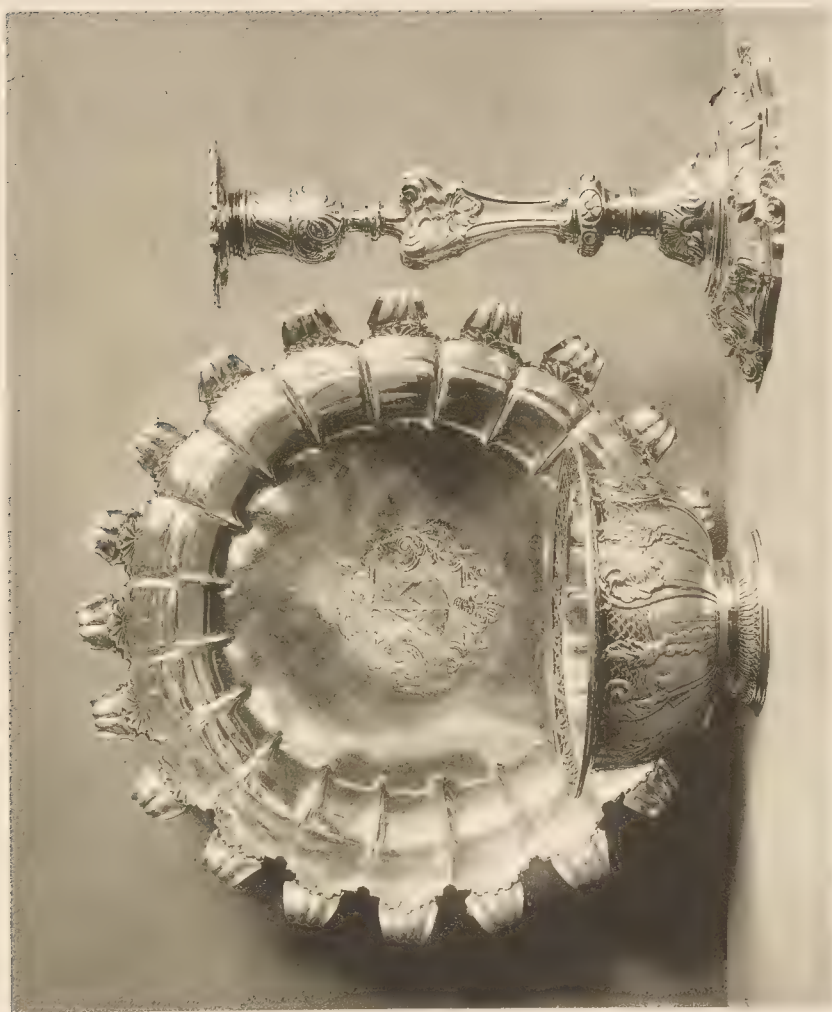
London, 1725.
Diameter, 11 $\frac{1}{4}$ in.
Lent by Sir S. Montagu.
Catalogue, Case C, No. 29.

Fig. 1

BOWL ON FOOT.
London, 1732.
Height, 3 $\frac{1}{2}$ in.
Lent by Sir S. Montagu.
(Catalogue, Case C, No. 32.)

Fig. 3.

CANDLESTICK.
London, 1737.
Height, 8 $\frac{1}{2}$ in.
Lent by Sir S. Montagu.
(Catalogue, Case C, No. 36.)



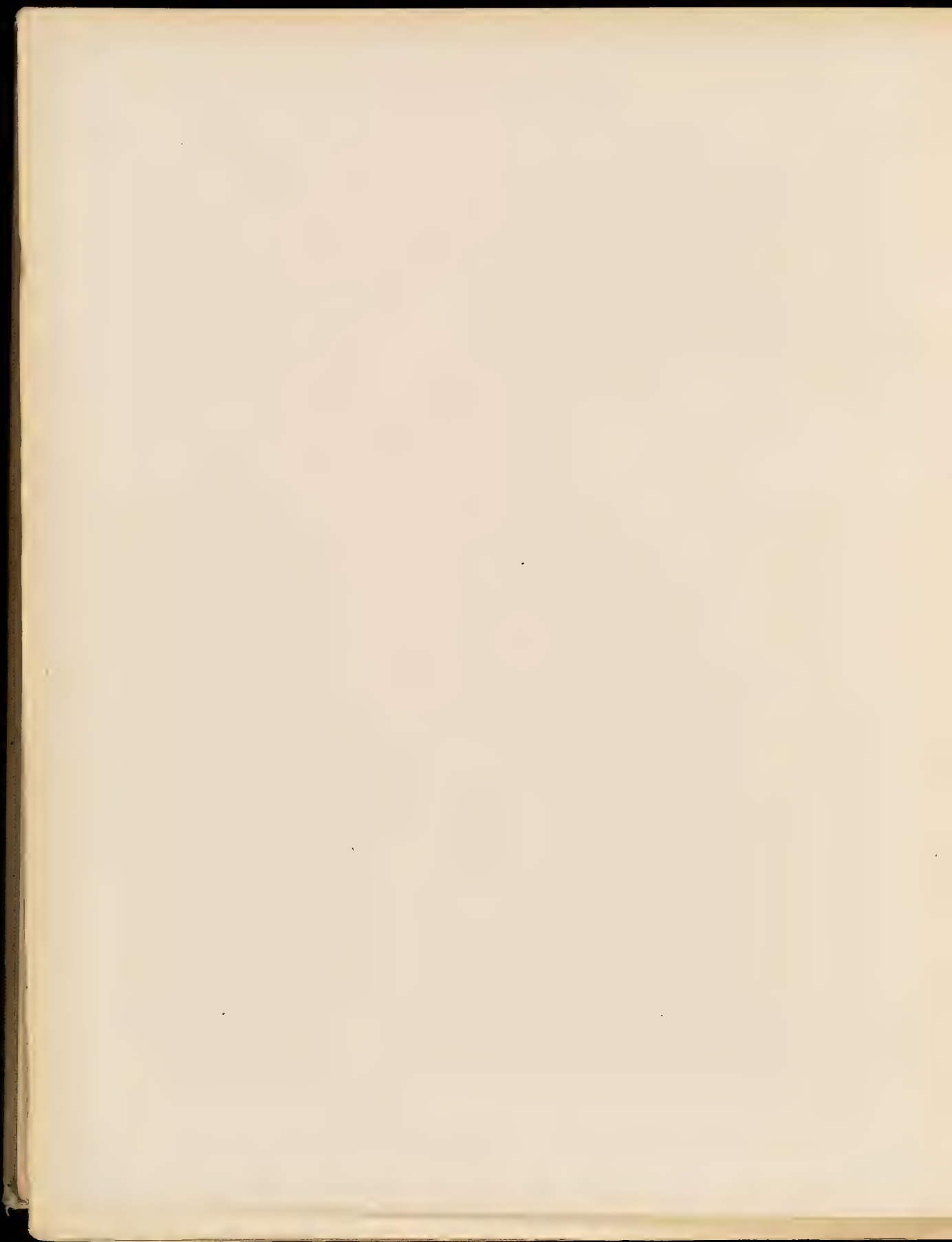


PLATE CXIV.

Fig. 1.

COFFEE POT.

London, 1730.

Height, 9 in.

Lent by Sir S. Montagu.

Catalogue, Case C, No. 25.

Fig. 2.

CANDELABRUM.

London, 1731.

Height, 13½ in.

Lent by Sir S. Montagu.

Catalogue, Case C, No. 26.

Fig. 3.

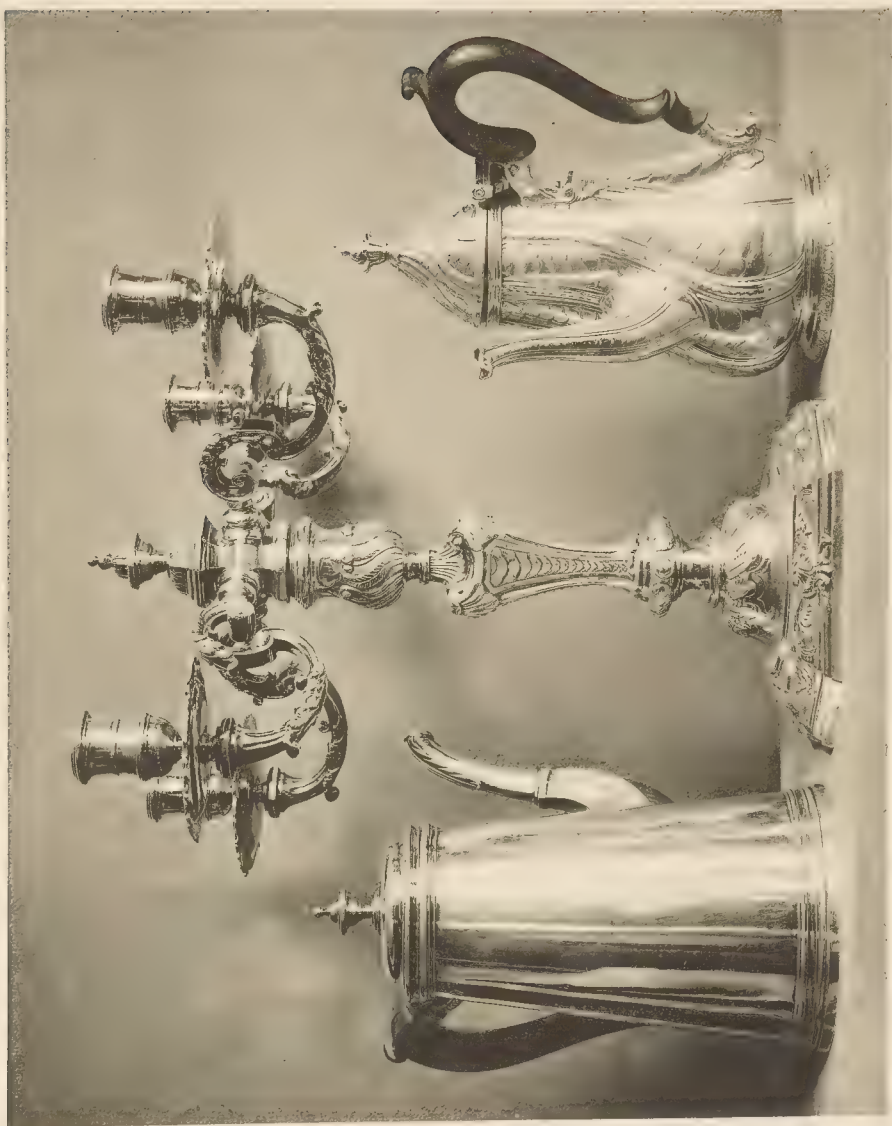
COFFEE POT.

London, 1731.

Height, 8½ in.

Lent by Sir S. Montagu.

Catalogue, Case C, No. 30.



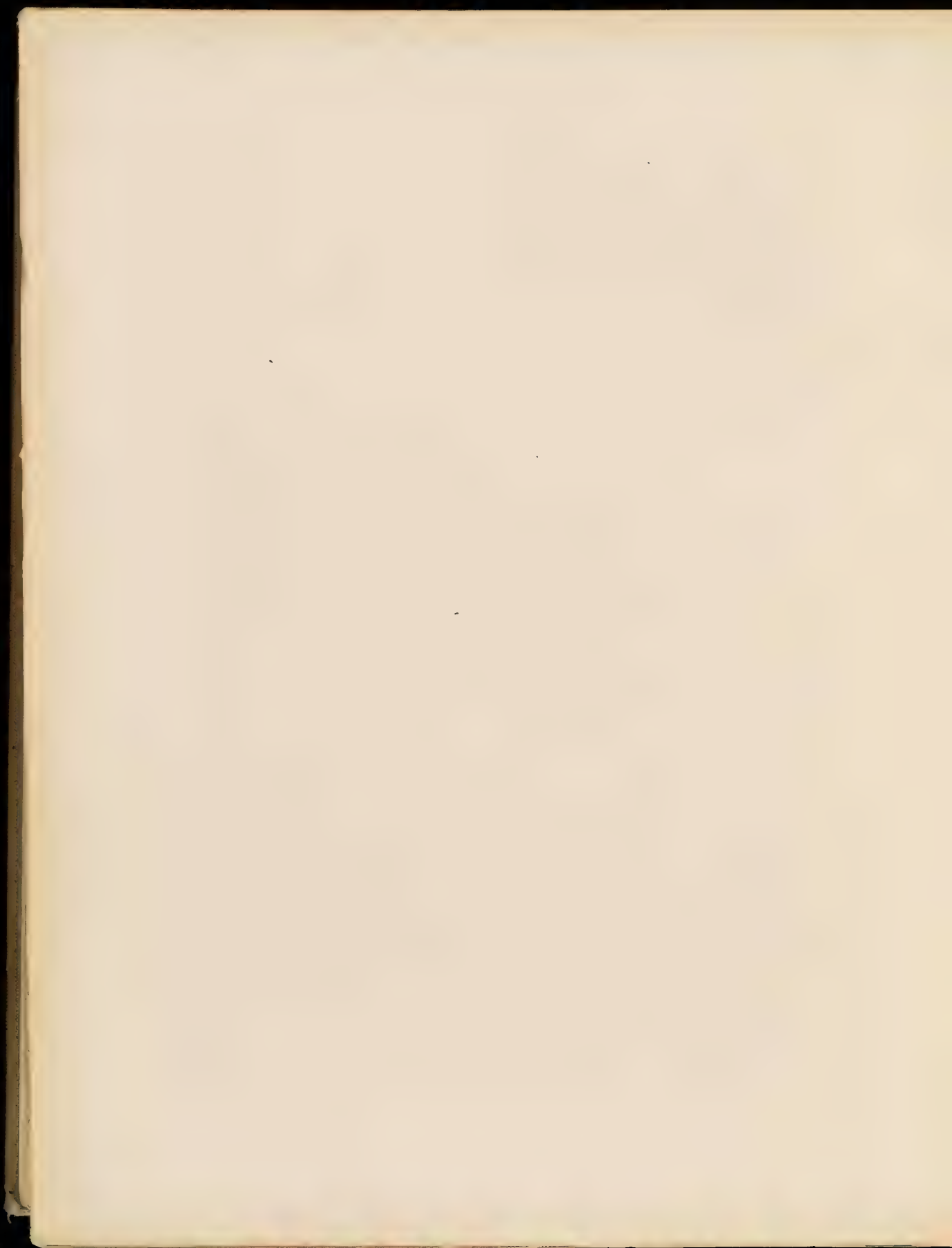


PLATE CXV.

Fig. 1.

GOLD TLAFOU.

English, 1736.

Height, 6 in.

Lent by Mr. Leopold de Rothschild.

Catalogue, Case R, No. 11.

Fig. 2.

CUP AND COVER, GILT.

London, 1688.

Height, 9 in.

Lent by Mr. E. H. Gay.

Catalogue, Case K, No. 27.



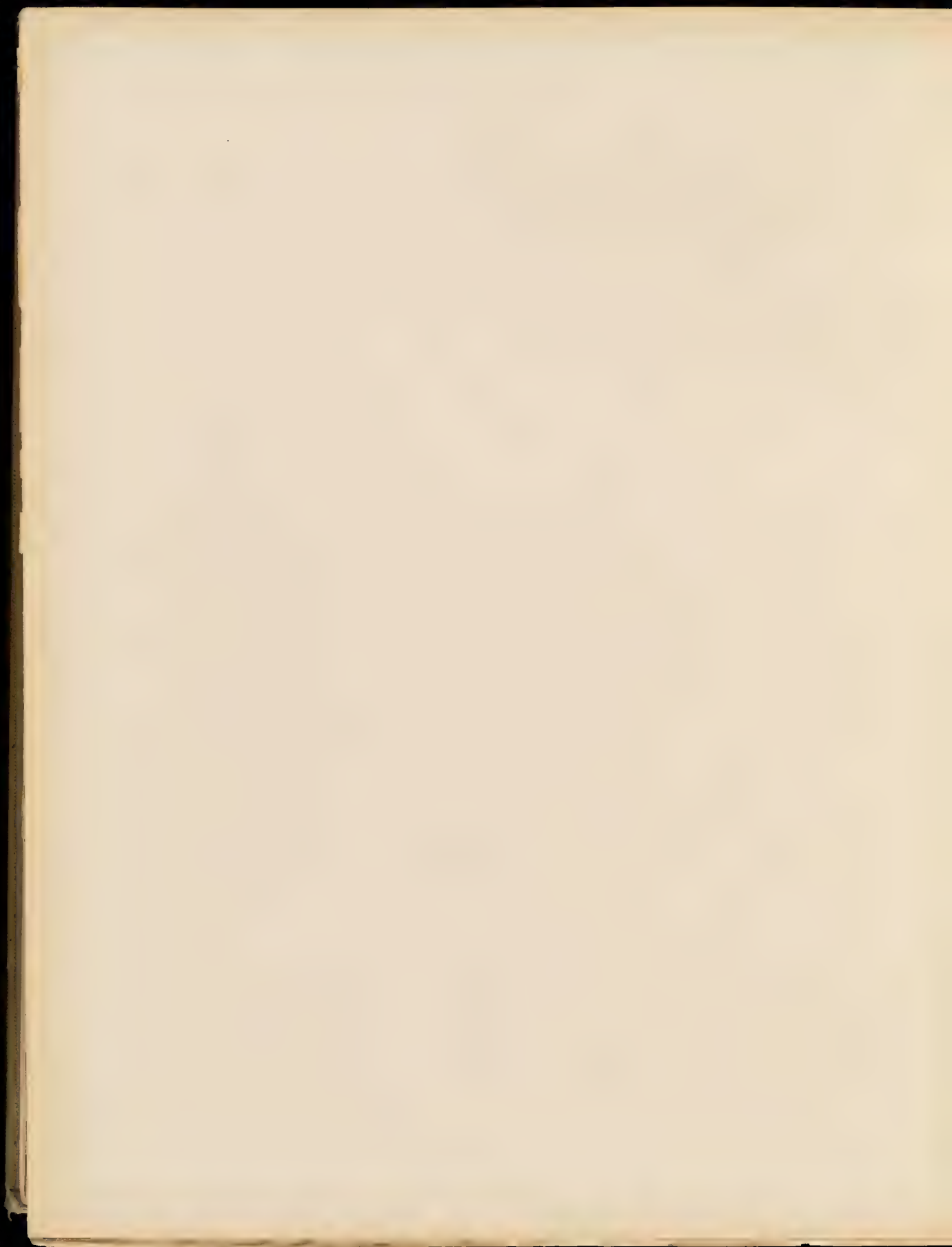


PLATE CXVI.

Fig. 1.

CANDLESTICK.

London, 1819.

Height, 12 in.

Lent by Messrs. Crickton.

Case U, No. 4.

Fig. 2.

TWA-CADDY.

London, 1745.

Height, 5½ in.

Lent by Messrs. Crickton.

Case U, No. 6.

Fig. 3.

KETTLE.

London, 1754.

Height, 16½ in.

Lent by Messrs. Crickton.

Case U, No. 7.



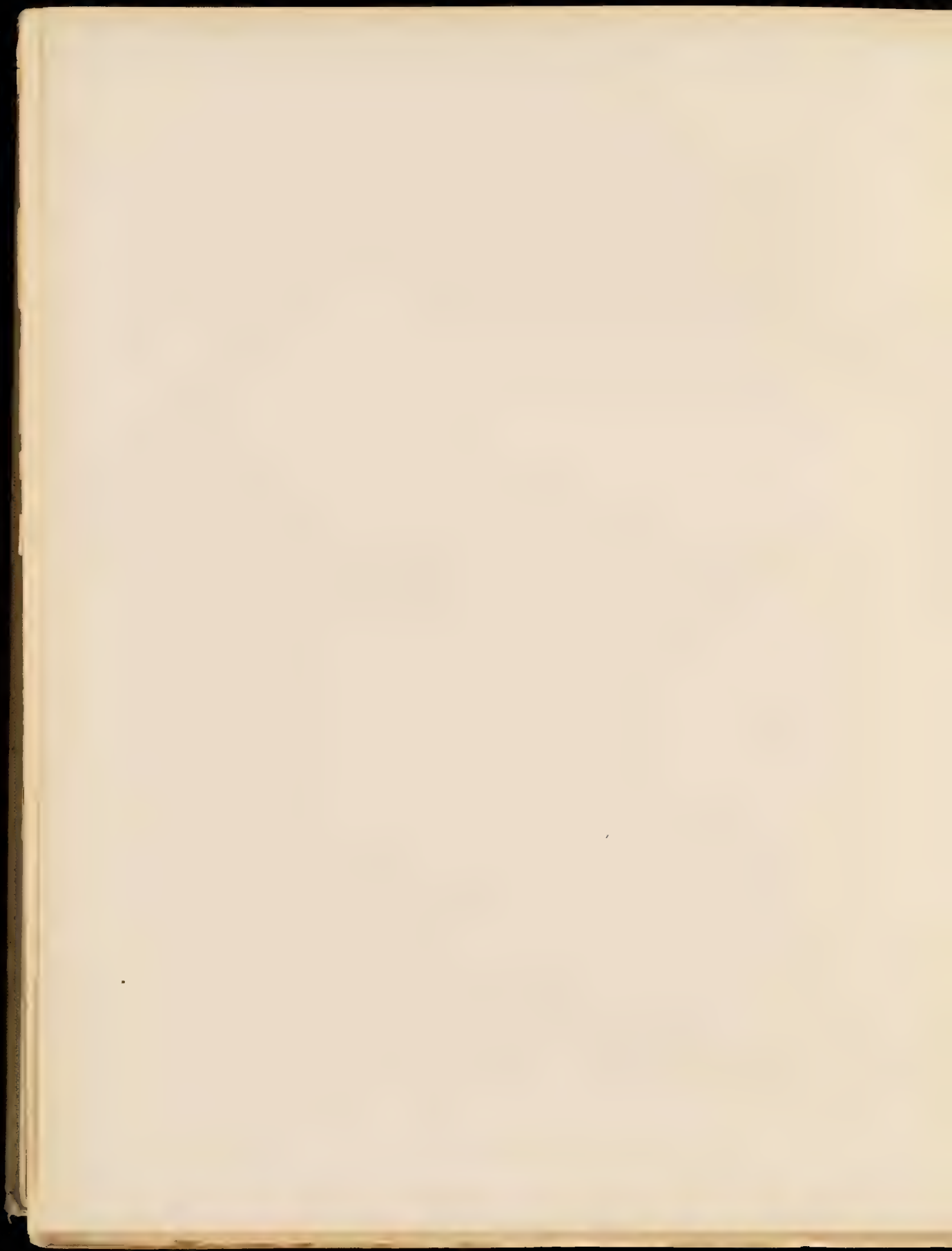


PLATE CXVII.

Fig. 1.

SAUCE-BOAT.

London, 1737.

Height, $7\frac{1}{2}$ in.

Lent by Mr. A. Wertheimer.

Case S, No. 2.

Fig. 2.

SAUCE-BOAT.

London, circa 1740-45.

Height, 8 in.

Lent by Mr. A. Wertheimer.

Case S, No. 1.

Fig. 3

TEA CADDY.

London, 1751

Height, $5\frac{1}{4}$ in.

Lent by Mr. A. Wertheimer.

Case S, No. 8.

Fig. 4.

TEA CADDY.

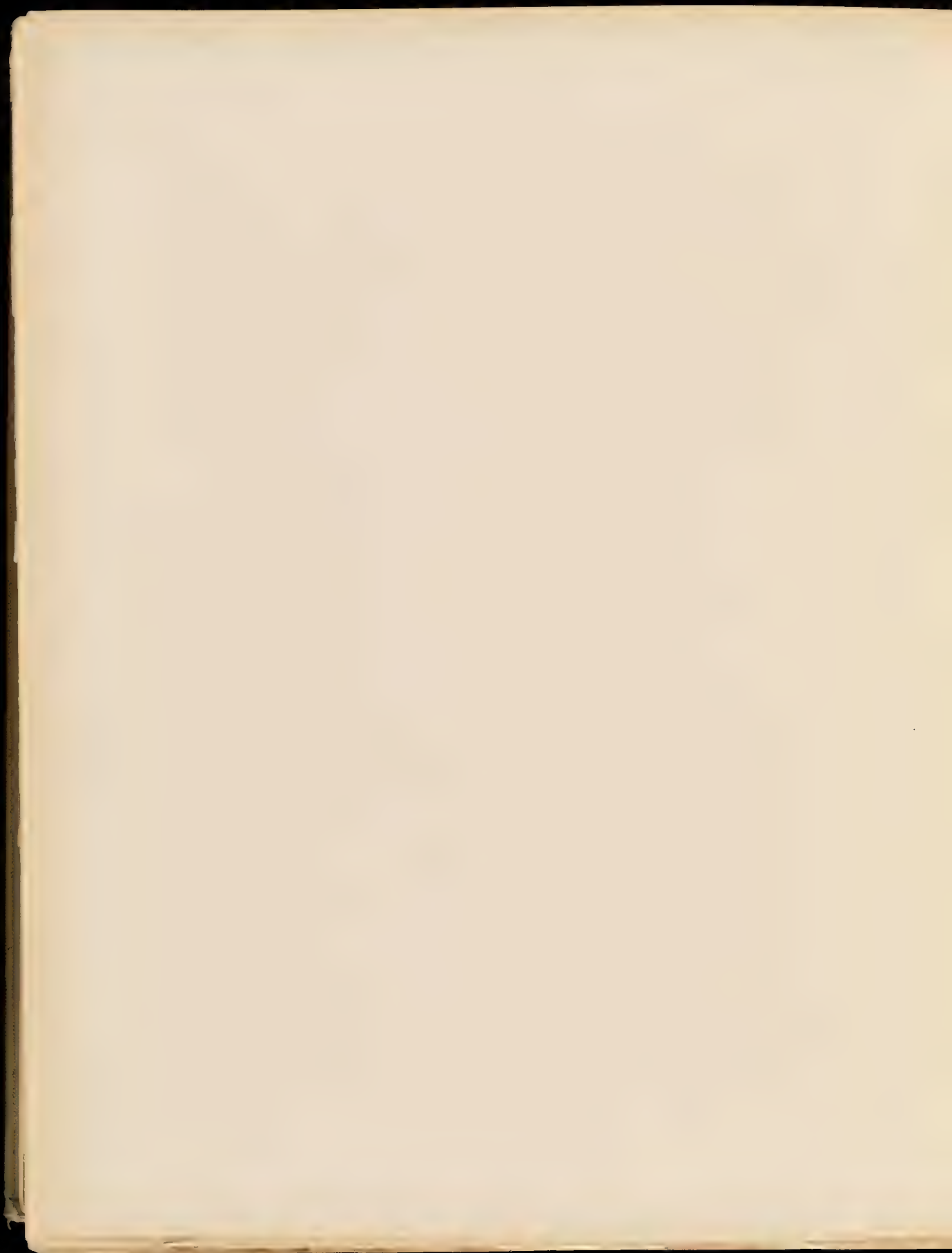
London, circa 1740.

Height, $5\frac{1}{2}$ in

Lent by Mr. A. Wertheimer.

Case S, No. 9.





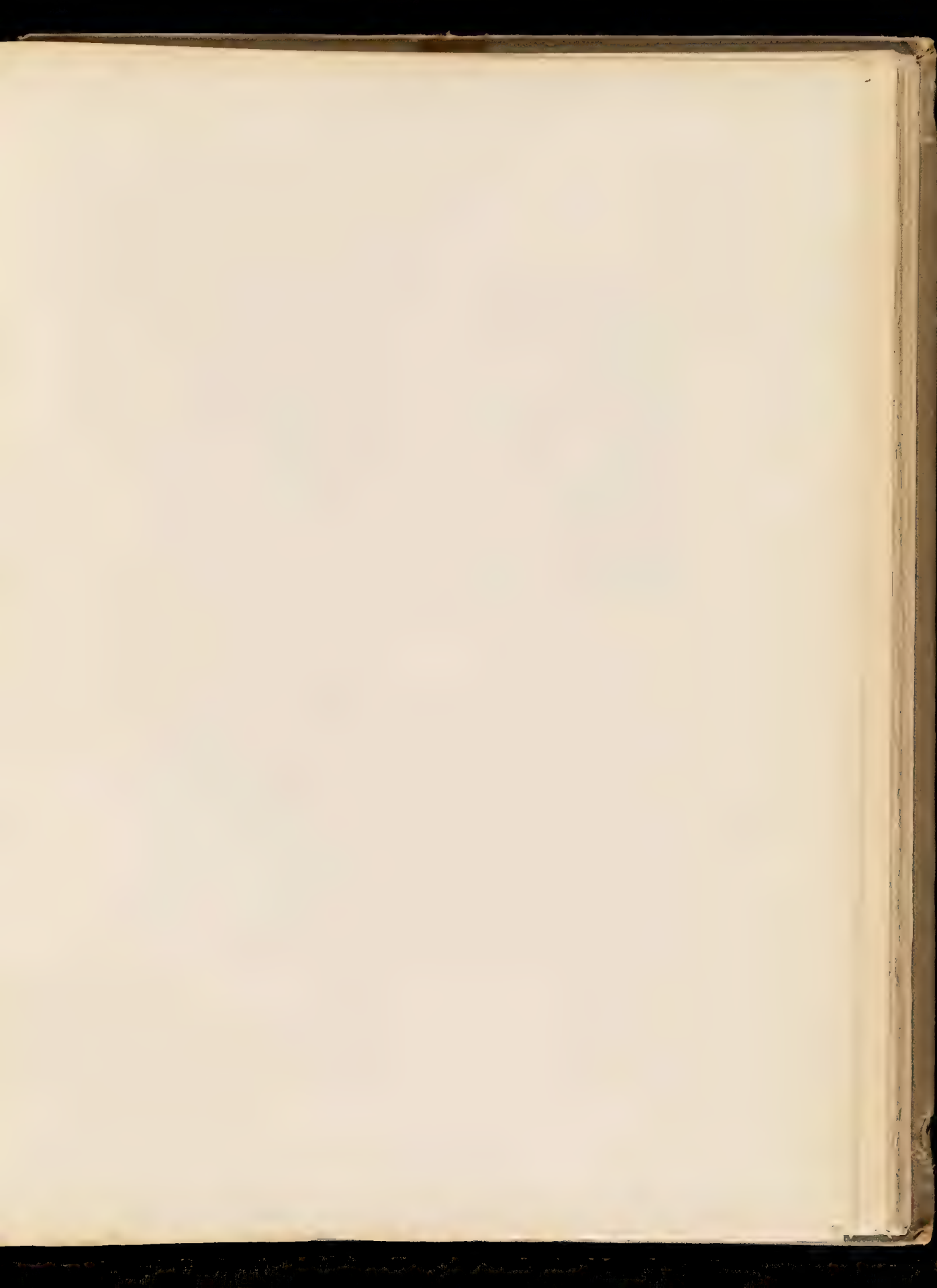


PLATE CXVIII.

Fig. 1.

CASTER.

London, 1750.

Height, $6\frac{1}{2}$ in.

Lent by Mr. Charles Davis.

Catalogue, Case M, No. 5.

Fig. 2.

CASTER.

London, 1750.

Height, $6\frac{1}{2}$ in.

Lent by Mr. A. Wertheimer.

Catalogue, Case S, No. 11.

Fig. 3.

CAKE BASKET.

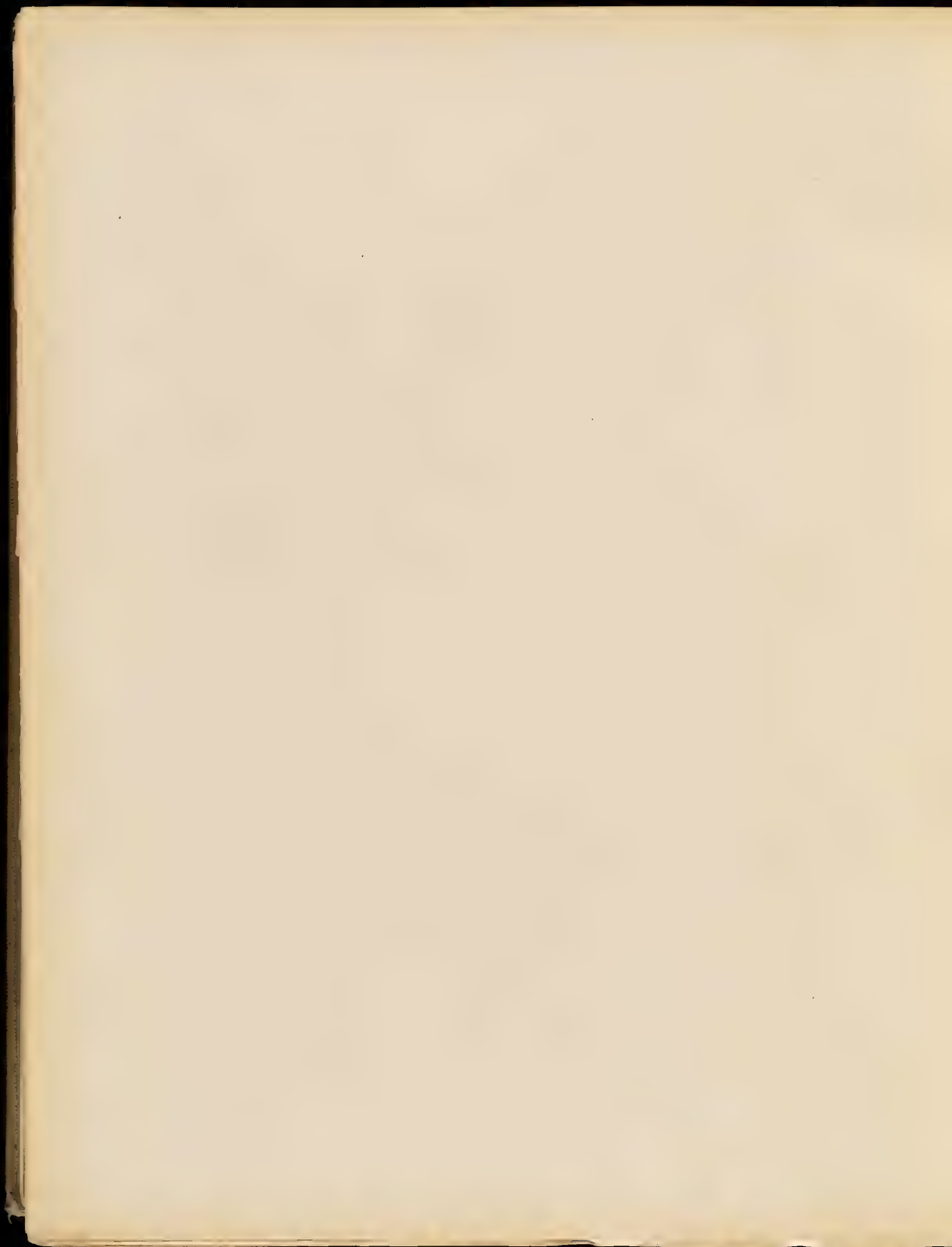
London, 1750.

Length, 16 in.

Lent by Mr. A. Wertheimer.

Catalogue, Case S, No. 15.





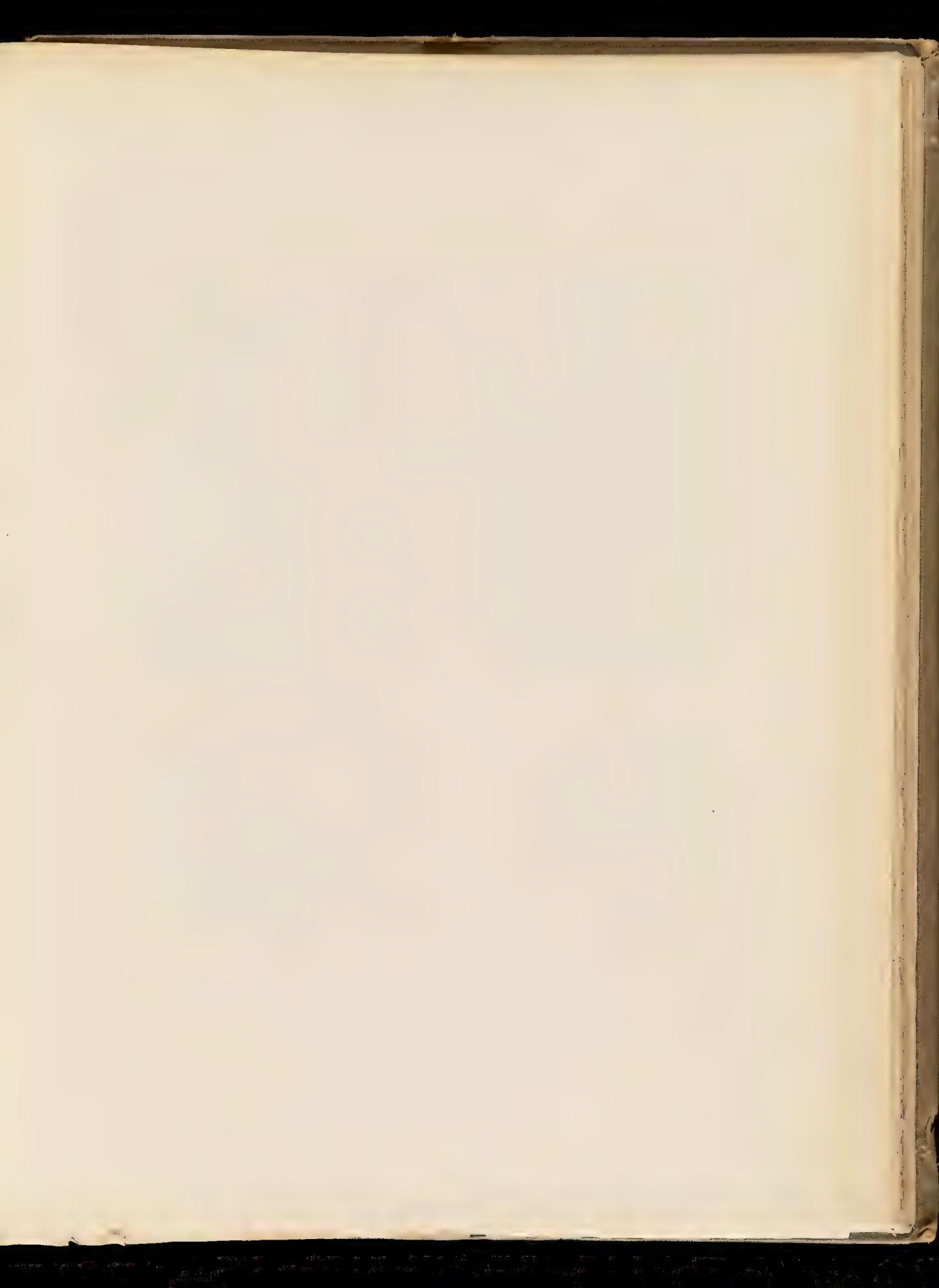


PLATE CXIX.

Fig. 1.

CAKE BASKET.

London, 1747.

Height, 9 in.

Lent by Miss Alice Radcliffe.

Catalogue, Case E, No. 22.

Fig. 2.

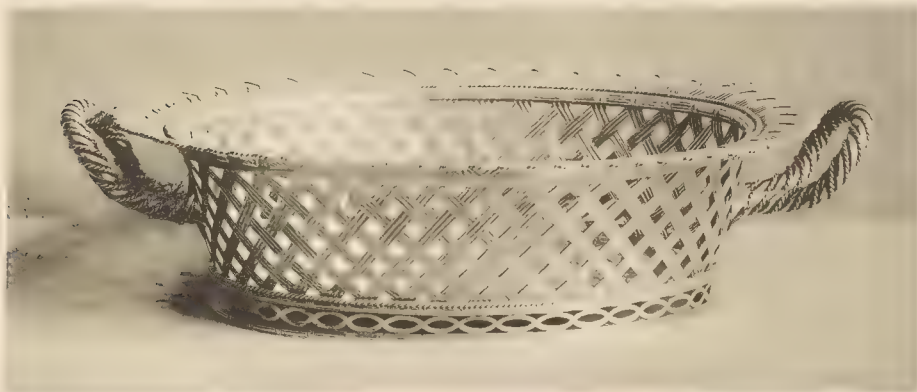
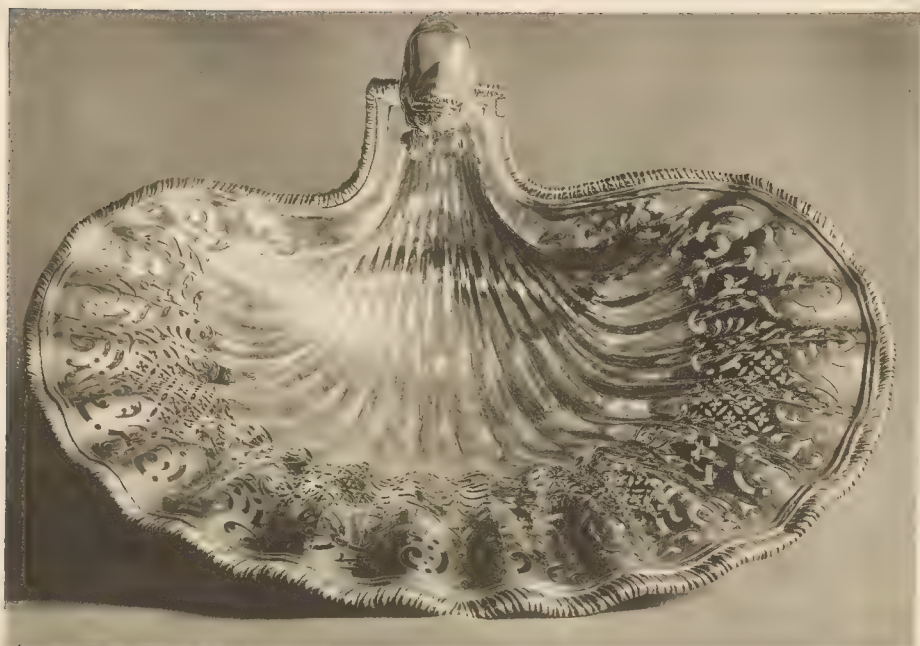
CAKE BASKET.

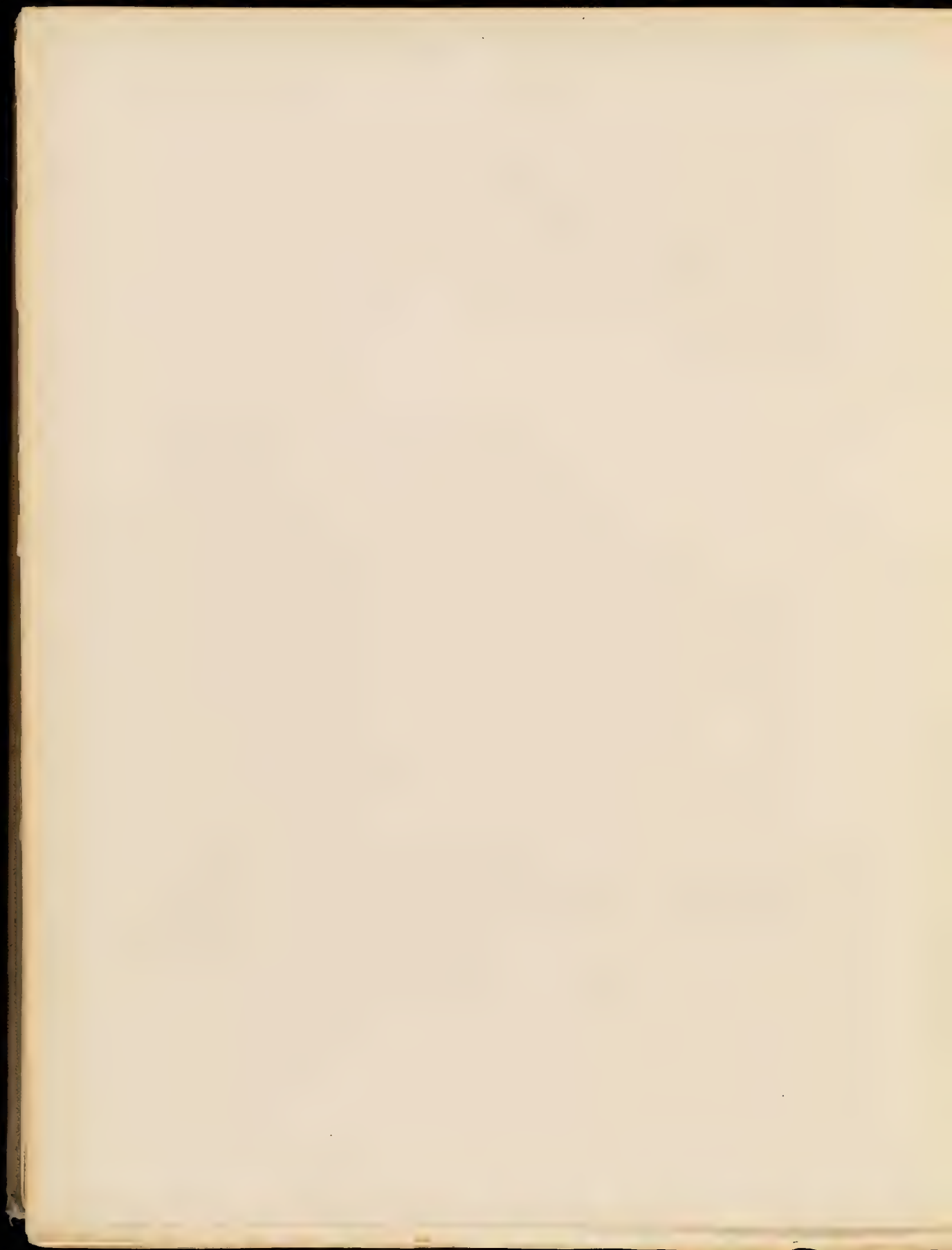
London, 1733.

Height, 3 $\frac{1}{2}$ in.

Lent by Sir S. Montagu.

Catalogue, Case C, No. 48.





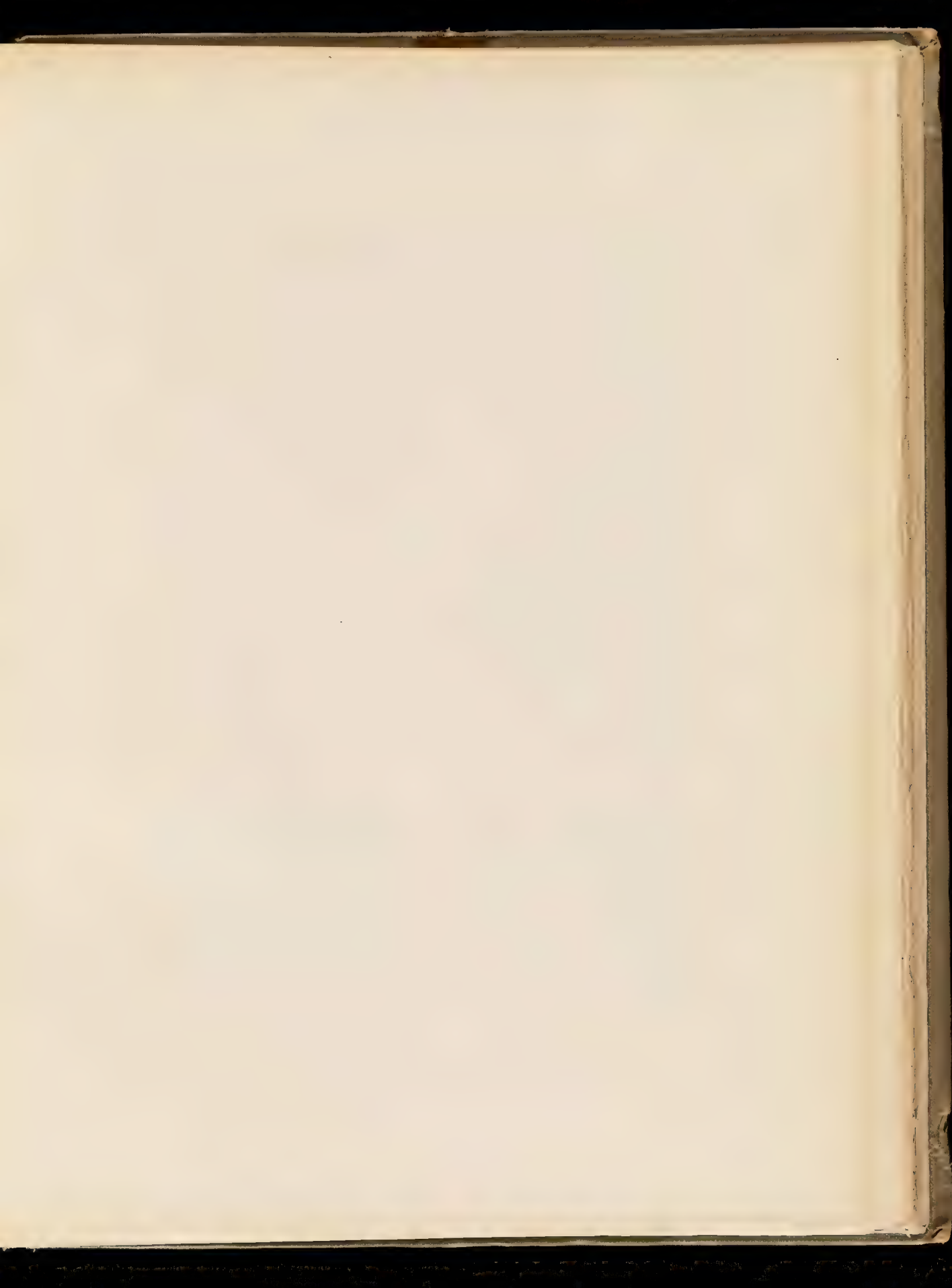


PLATE CXX.

Fig. 1.

EPERGNE.

London, 1762.

Lent by Messrs. Carrington.

Not in Catalogue.

Fig. 2.

SAUCE-BOAT.

London, circa 1740.

Height, 5 in.

Lent by Mr. A. Wertheimer.

Catalogue, Case S, No. 3.

Fig. 3.

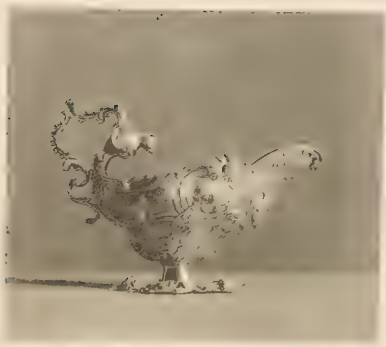
SAUCE-BOAT.

London, 1738.

Height, 5½ in.

Lent by Mr. A. Wertheimer.

Catalogue, Case S, No. 4.





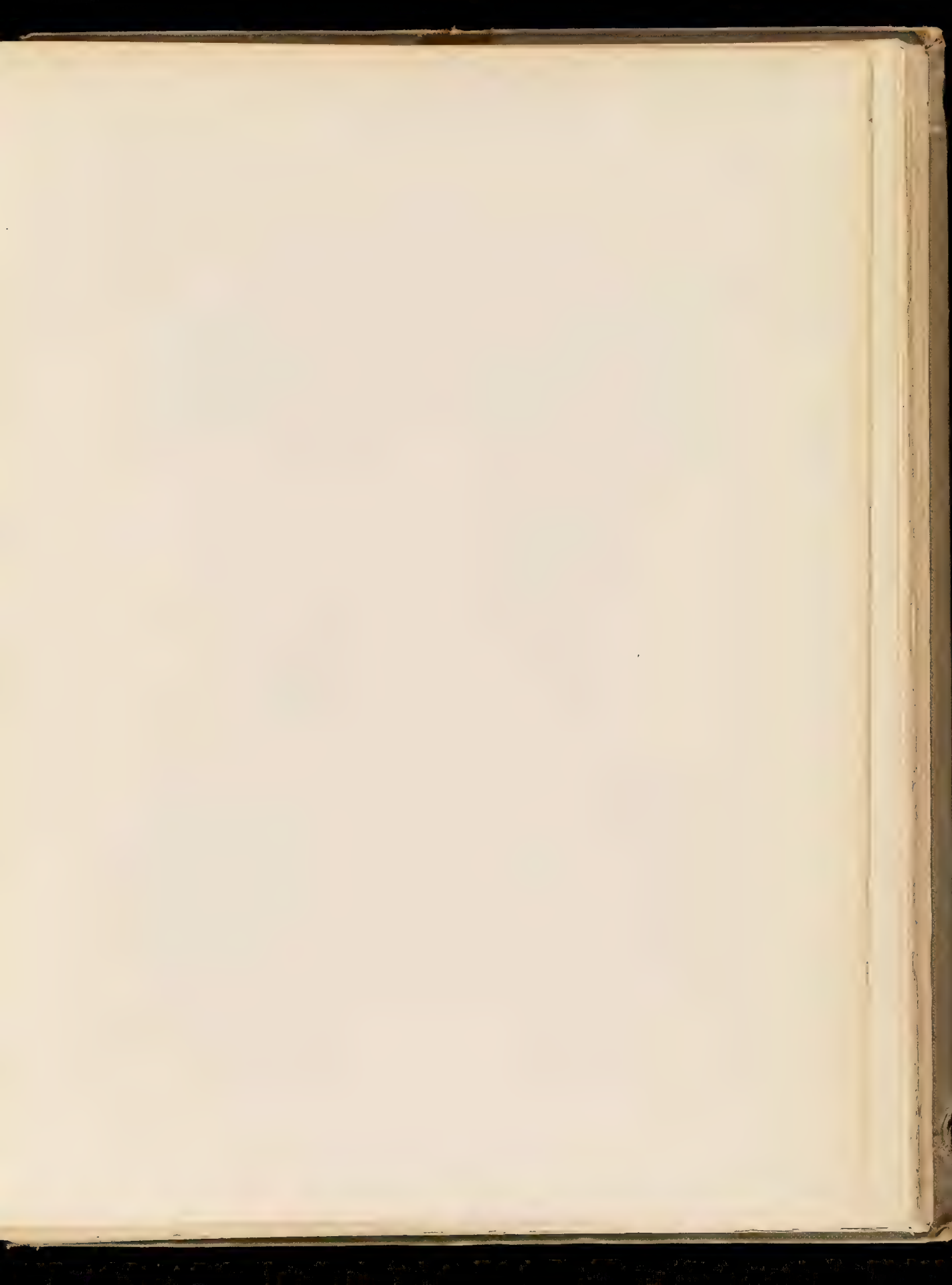


PLATE CXXI.

Fig. 1.

POTATO RING.

Dublin, 1770.

Height, $3\frac{1}{8}$ in.

Lent by Mrs. Adair.

Case R, No. 5.

Fig. 2.

POTATO RING.

Dublin, circa 1770.

Height, 4 in.

Lent by Sir Charles Welby.

Case R, No. 3.

Fig. 3

POTATO RING.

Dublin, circa 1770.

Height, 4 in.

Lent by Sir Charles Welby.

Case R, No. 2.

Fig. 4.

POTATO RING.

Dublin, circa 1770.

Height, $4\frac{1}{8}$ in.

Lent by Sir Charles Welby.

Case R, No. 4.

Fig. 5.

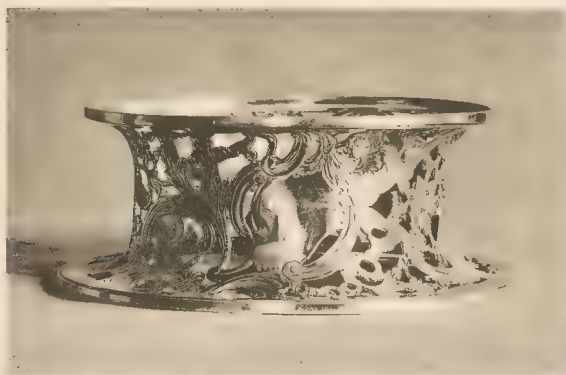
POTATO RING.

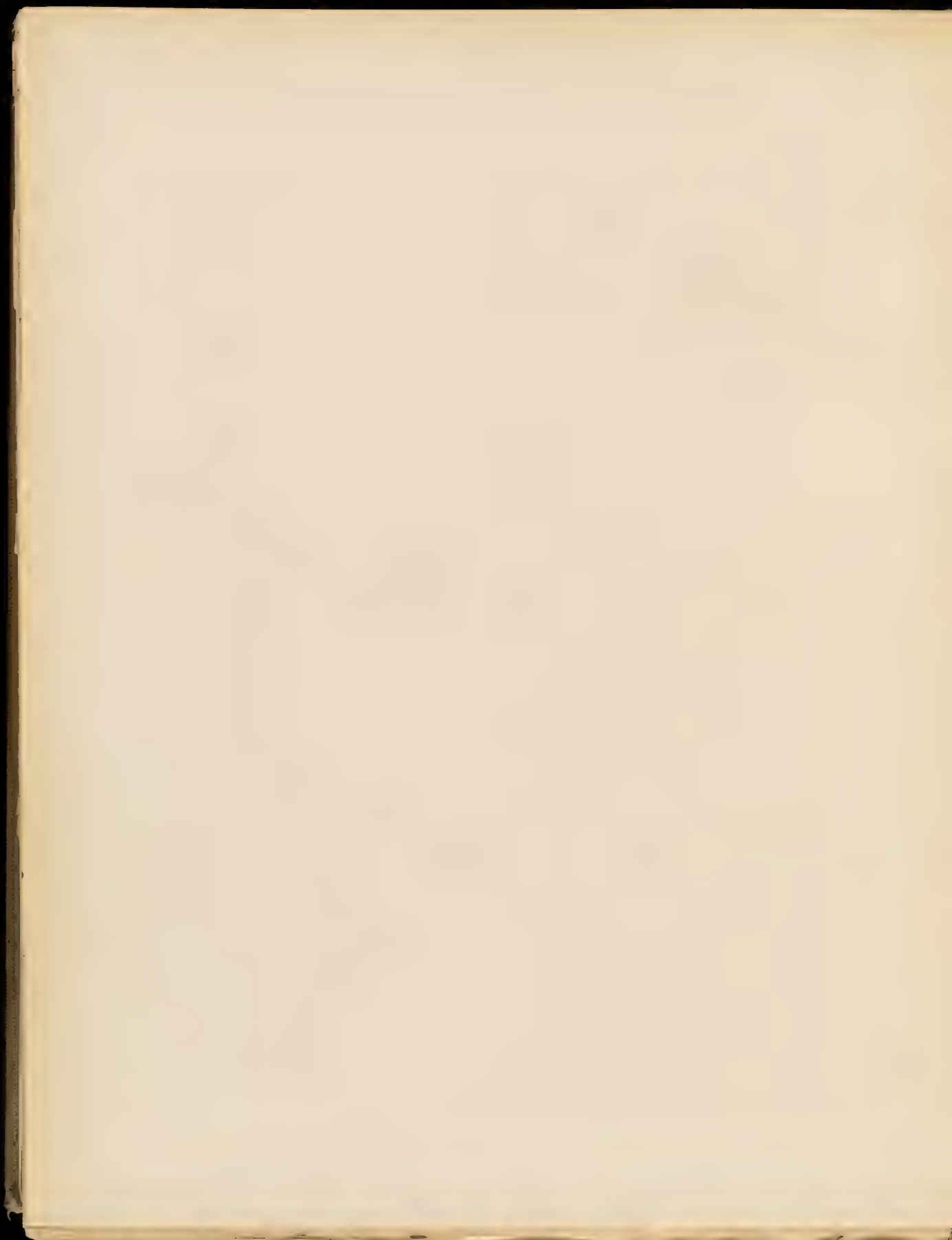
Dublin, 1794.

Height, 4 in.

Lent by the Earl of Wilton.

Case R, No. 1.





CATALOGUE



SILVER ROOM.

CASE A.

Lent by Mr. J. Pierpont Morgan.

1 SHIP, GILT. (Plate II., Fig. 2.)

With single mast and two flowing sails, and crow's-nest and pennon. The hull and stand embossed with waves and dolphins, the stem with scrolls and leaves. Several figures and two cannon on the deck. A scrolled female term bracket takes the place of the rudder.

Height, 19 $\frac{3}{4}$ inches.

Augsburg, seventeenth century.

2 COVERED CUP.

The receptacle of ivory with bacchanalian figures. The rim and cover embossed and gilt, surmounted by a boy with a drum. Supported by a cupid on high foot embossed with fruit and flowers.

Height, 14 $\frac{1}{4}$ inches.

Augsburg, seventeenth century.

3 CUP, WITH AGATE BOWL. (Plate VI., Fig. 2.)

Gilt, with scrolled handles, upheld by a triton on oval foot, embossed with waves and acanthus border, panelled with medallions of mermaids and flowers.

Height, 6 $\frac{3}{8}$ inches.

German, seventeenth century.

4 SHIP, GILT. (Plate II., Fig. 1.)

With single mast and sail, armed men on deck. The hull embossed with tritons and sea-horses. Supported on dolphin stem and high foot embossed with a stream between rocky banks strewn with shells, and with reeds and a rabbit.

Height, 16 inches.

The work of Solomon Dreyer.

Augsburg, 1744.

5 SHIP.

With single mast and sail, armed men on deck. The hull embossed with dolphins; the stem with four griffins; scrolled brackets and terms on high base, embossed with scrolls of flowers.

Height, 14½ inches.

German, seventeenth century.

6 NAUTILUS CUP, WITH GILT MOUNTS. (Plate IV., Fig. 1.)

Surmounting the shell is the figure of a whale vomiting Jonah, and bestriden by Neptune. The aperture is reinforced by a wide engraved lip secured by straps with terms and masks. The stem is vase-shaped, with dragon scroll-handles, on foot, embossed with sea-monsters.

Height, 11 inches.

German, seventeenth century.

7 CUP IN FORM OF A GREAT TUN, PARCEL GILT. (Plate XXIII.)

A bacchus holding a goblet astride the barrel forms a stopper and funnel; the barrel decorated with vine, and supported on four rampant lions. On the front an enamelled coat of arms, and tap, a dolphin, surmounted by a mermaid. Marks, a trefoil with "I M S" and face with a circle.

Height, 15 inches.

German, eighteenth century.

8 TANKARD. (Plate XVI., Fig. 1.)

The body cylindrical, plain, gilt, sheathed in filigree silver of geometric design arranged around cupids' heads in relief, resembling the Clare College poison cup, English work of about forty years later. Above and below are gilt embossed borders with medallions and figures; the cover to match. The handle is foliated and richly worked, the thumb-piece a lion. A medallion of Claudius Cæsar is let into the cover.

Height, 8½ inches.

Augsburg. 1530 scratched on the base.

9 COVERED CUP ON HIGH STEM, GILT. (Plate IX., Fig. 2.)

Richly embossed with minute figure work and arabesques. The stem vase-shaped with three terminal satyr-scolled handles, on embossed hexagonal base. The cover embossed with stag-hunt, and finishing in a seal top.

Height, 13 $\frac{1}{4}$ inches.

Nuremberg, sixteenth century.

10 GROUP OF DIANA AND STAG, EMBOSSED, PARCEL GILT. (Plate XVIII.)

The figure of Diana is seated on the stag in a graceful pose, a crescent on her forehead, set with a large ruby and diamonds. Her right hand rests on the neck of the stag, her left holds a large arrow, and slung to her back is a bow and quiver. The figure is cast very thin, the hair, clothing, and attributes gilt. The stag is embossed, gilt, rests on its hind legs, and has a coronet and an elaborate collar, jewelled and pierced, and a saddle-cloth also jewelled and with pendent drops. The head is removable, the body forming a flask. On the croup a cupid is seated. Under the stag is a hound in silver, with a jewelled collar and chain; accompanied by another, gilt, and one much smaller, with various lizards, frogs, and insects. On the eight sides of the base are rosetted and geometric ornaments, cast and applied. Similar examples which also wind with clockwork are in Baron Karl von Rothschild's collection, and others in the Treasury of the Kingdom of Bavaria, the Kunstgewerbe Museum, Berlin, and at Gotha and Stockholm.

Height, 15 inches. Marks, "I F", "B" under an antique crown, and "T F" linked under an imperial crown.

Augsburg, early sixteenth century.

11 CUP AND COVER. (Plate IX., Fig. 1.)

Glandular, decorated in niello with arabesque ornament, in the manner of Peter Flötner. The stem in form of a tree trunk carried on the back of a peasant, the foot also in niello.

Height, 11 $\frac{1}{4}$ inches.

Augsburg, sixteenth century.

12 NAUTILUS CUP, WITH PARCEL GILT MOUNTS. (Plate IV., Fig. 2.)

The shell magnificently engraved with Peace and War by C. Bellekin. The front of the whorl is carved into a helmet, with a helmet and shield engraved above. The shell is surmounted by a small figure holding a dolphin, and is supported on a dolphin.

Height, 11 $\frac{1}{4}$ inches.

Augsburg, seventeenth century.

13 STATUETTE OF A CAVALIER ON HORSEBACK. (Plate XXII.)

With marshal's bâton, in the costume of Louis XIV., and formerly removable. The horse dappled. Parcel gilt on broad elliptical foot boldly embossed with foliage. Marks, "I. S." and "M" under the foot.

Height, 14 $\frac{1}{2}$ inches.

Augsburg, late seventeenth century.

14 CUP, WITH ROCK-CRYSTAL BOWL. (Plate VI., Fig. 1.)

The bowl of crystal, elongated, carved, shell-shape; mounts gilt. The handle a scrolled and winged female term, and the stem a dolphin on a high foot, embossed with fruit and a border of scrolls. Marks, "13" over "A K", and bust in profile.

Height, 8 inches.

Torgau, *circa* 1560.

15 CUP, A LION HOLDING A SHELL.

In form of rampant lion, gilt, holding up a shell-shaped drinking cup; on the breast an escutcheon. The head is removable, and the mouth holds a small spout, from which the wine ran into the shell. Mark, "M. S."

Height, 11½ inches.

Augsburg, seventeenth century.

16 CONCH SHELL, MOUNTED AS A CUP.

The shell is secured by gilt straps embossed and studded with silver coins. On the top is a small figure of a Roman warrior. The stem vase-shaped and embossed, on engraved base.

Height, 9½ inches.

Partly Italian, sixteenth century.

17 CUP, PARCEL GILT. (Plate XI.)

Shell-shaped, parcel gilt, embossed like a sea-monster. On the flat of the sloping cover is a sea-monster escaping from a basket. The handle is scrolled, ending in a merman, gilt, among shredded leaves, ungilt. The stem is a fisher-boy on high base embossed with dolphins, parcel gilt. Mark, the well-known "B. D." interlaced.

Height, 15½ inches.

Augsburg, seventeenth century.

18 NAUTILUS. (Plate V.)

Mounted aperture downwards in form of a snail, gilt, driven by a negro holding a bow, in black and coloured enamel. The shell, only partially stripped, is secured by foliated strap and scalloped frets. Used perhaps as a cup.

Height, 7½ inches.

German, early seventeenth century.

19 GOBLET, CUT CRYSTAL, ON GILT STEM.

The base cast and chased with triumph of Neptune, and embossed fruit borders with masks. French mark.

Height, 8½ inches.

Probably French, sixteenth century.

- 20 CUP.
Formed as a prancing horse, gilt; the head removable, on embossed foot.
Marks for Amsterdam.
Height, $7\frac{1}{2}$ inches.
Amsterdam, seventeenth century.
- 21 LION.
Rampant, formed as a cup, gilt, without stand. Mark resembling that of David Kranner.
Height, 8 inches.
Augsburg, about 1570.
- 22 CUP.
In form of stag, gilt; head removable. The stand embossed with lizard, etc.
Marks resembling that of David Kranner.
Height, 10 inches.
Augsburg, sixteenth century.
- 23 CUP.
In form of stag erect, gilt; head removable. Stand with small frog, lizard, etc., applied. Mark, "M. E." and a winged mermaid.
Height, 14 inches.
German, sixteenth century.
- 24 CUP.
In form of stag, gilt; head removable. Stand as in No. 23, but the lizard and frog, etc., enamelled. Mark, "C. B."
Augsburg, seventeenth century.
- 25 CUP, IN FORM OF A DANCING BEAR.
Collar gilt. Stand with lizard, applied; head removable. Mark, "C. M."
Height, $10\frac{1}{2}$ inches.
Augsburg, eighteenth century.
- 26 CUP, IN FORM OF A PEACOCK.
Gilt, on embossed foot; head removable.
Height, $8\frac{1}{2}$ inches.
German, probably Nuremberg, seventeenth century.
- 27 CUP, IN FORM OF SITTING GOAT, GILT.
Without stand; head cast and removable. Mark, "F. R." linked, and "N. S."
Height, 4 inches.
Augsburg, sixteenth century.
- 28 CUP, IN FORM OF A PARTRIDGE, GILT, HEAD REMOVABLE.
Without stand.
Height, 9 inches.
German, seventeenth century.

CASE B.

Lent by Mr. J. Pierpont Morgan.

1 CUP, MADE OF AN OSTRICH EGG.

The cover surmounted by small statuette of a Roman warrior. The egg secured by enamelled straps and festoons of fruit. The stem an ostrich on high stand, embossed and partly enamelled.

Height, $17\frac{1}{2}$ inches.

German, seventeenth century.

2 CUP, PARCEL GILT. (Plate VIII., Fig. 2.)

The cover surmounted by a model of a wooden erection with bird, at which men with cross-bows are shooting. The bowl embossed with festoons and inscriptions recording names of winners. The stem is a hill-man with axe, specimen ores at his feet. The base is decorated with medallions inscribed with names of holders separated by masks in low relief.

Height, $19\frac{1}{2}$ inches.

Made by Andreas Müller in Freiberg.

Swiss, 1668.

3 NAUTILUS CUP. (Plate XXV., Fig. 2.)

A nautilus shell, the whorl carved; a dolphin with Jonah on the cover and on the apex a rampant lion holding a sword. The cover is secured by straps with terminal figures. The stem is a figure of Neptune, on a high base, embossed with marine subjects, and with frogs and lizards, etc., applied.

Height, $17\frac{1}{2}$ inches.

German, sixteenth century.

4 CARVED IVORY TANKARD, GILT MOUNTS.

The ivory represents Esther before Ahasuerus. The cover has a statuette of a mounted Roman warrior. The handle is a dolphin and scroll, and round the base is a laurel-wreath border.

Height, $8\frac{1}{2}$ inches.

Augsburg, seventeenth century.

5 & 7 PAIR OF SMALL CUPS, GILT. (Plate XIV., Fig. 2.)

Of quatrefoil shape, on stems supported by female terms. The upper half of the bowl minutely engraved with subjects from the New Testament; the lower half richly fluted.

Height, $4\frac{1}{2}$ inches.

The work of Franz Fischer.

Nuremberg, *circa* 1600.

6 TANKARD, PARCEL GILT.

On the cover is a medallion with mounted figure of Alexander, emerging in perspective and high relief, surrounded by a gilt border embossed with trophies of arms. On the body of the tankard is the representation of a victory of Alexander the Great, crowded with figures, many in high relief; round the base is a border corresponding with the cover.

Height, $8\frac{1}{2}$ inches.

Work of Hans Keller.

Nuremberg, sixteenth or early seventeenth century.

7 *See* No. 5.

8 WAGER CUP, GILT.

A man in Hungarian costume with upstretched arms.

Height, $6\frac{1}{2}$ inches.

German, sixteenth century.

9, 27 & 37 SET OF THREE SMALL CUPS, PARCEL GILT. (Plate XIV., Fig. 4.)

The upper half engraved with agricultural scenes. The stems are delicately pierced and chased with hunting scenes, and the feet embossed and chased with boar-hunts.

Height, $3\frac{1}{2}$ inches.

German, sixteenth century.

10 PAX, GILT.

The plaque of mother-of-pearl carved with a crucifixion after Moderno. The frame is architectural, an escutcheon of arms supported by two cupids above and a gem of iridescent quartz below. Partly engraved.

Height, 7 inches.

Nuremberg, sixteenth century.

11 DOUBLE CUP, GILT. (Plate VIII., Fig. 1.)

Embossed with strap and fruit ornament and cherubs. Figures of cupids, etc., applied; lip engraved.

Height, 18 inches.

German, sixteenth century.

12 FLAGON, PARCEL GILT. (Plate XVII., Fig. 2.)

Tapering towards the base. The cover, domed and embossed, surmounted by a rampant lion and shield. The body divided by an enriched band and a bead with cherubs, and engraved with figures of the gods and arabesqued ornament. Base embossed with masks and baskets of fruit. The handle scrolled with foliage, spiral wires below on either side terminating in scallops.

Height, 14½ inches.

Russian, sixteenth century.

13 CUP AND COVER, GILT. (Plate XII.)

On low foot, cylindrical, tapering towards the base. The cover decorated with scroll-work and engraved with signs of the Zodiac; the body bears the twelve fathers of Israel in relief, with the names in Hebrew beneath.

Height, 15 inches.

Augsburg, eighteenth century.

14 FLAGON, CYLINDRICAL, GILT. (Plate XVII., Fig. 1.)

The cover, domed and richly embossed, is surmounted by a boy with shield. The body finishes at the lip in a border of reclining youths, masks and strap-work, and at the base is a corresponding border with hunting scenes. Between is some delicate engraving, and the foot is embossed with fruit, etc. The handle scrolled and richly worked, with twisted spiral wires below on either side ending in fruits.

Height, 12½ inches.

German, sixteenth century.

15 DOUBLE CUP, GILT.

With spiral bosses, and applied shredded leaf-work, ungilt; the lip engraved. Beneath the foot of one is a medallion of Luther, dated 1544, and beneath the other some enamelled arms.

Height, 17 inches.

Nuremberg, 1562.

16 WAGER CUP, GILT. (Plate XIII., Fig. 3.)

In form of a female figure in Elizabethan costume holding aloft a small embossed cup with female term scrolled handles.

Height, $6\frac{1}{2}$ inches.

German, sixteenth century.

17 TANKARD.

Of carved ivory, the subject boys playing instruments, drinking, etc. The cover surmounted by an ivory cupid. The cover and base gilt, with embossed borders and scrolled terminal handle.

Height, $9\frac{1}{2}$ inches.

By Philipp Stenglin.

Augsburg, seventeenth century.

18 CYLINDRICAL, UNHANDLED CUP AND COVER.

Of ivory, carved with a bear and a boar hunt. The cover surmounted by a warrior. The mounts gilt, plain; foot slightly engraved.

Height, $10\frac{1}{4}$ inches.

German, seventeenth century.

19 WAGER CUP, GILT. (Plate XIII., Fig. 1.)

A female in ruff, the skirt profusely embossed; the face and dress have traces of colour. The arms are raised, holding a small plain cup.

Height, 8 inches.

Augsburg, sixteenth century.

20 WAGER CUP, GILT.

A female in ruff and embroidered skirt, her gloves in hand, with hat and plume.

Height, $6\frac{1}{2}$ inches.

German, sixteenth century.

21 SMALL CUP, GILT. (Plate XIV., Fig. 1.)

The upper part engraved with festoons, etc., the lower with bosses and honey-suckle. The stem is plain, with scrolled supports, on chased open-work foot comprising cherubs and terminal figures.

Height, $3\frac{1}{4}$ inches.

Nuremberg, sixteenth century.

22 COVERED CUP, GILT.

Embossed with bosses and strap ornament. The cover surmounted by a cupid. The stem is vase-shaped, with scrolled handles on high foot.

Height, 13½ inches.

Nuremberg, sixteenth century.

23 COVERED CUP, GILT.

The cover surmounted by an armed warrior, St. Theodorus, and embossed with fruit and cherubs. The bowl entirely covered by a strap and fruit ornament with busts embossed in low relief. The stem is vase-shaped with scrolled terms, on embossed foot.

Height, 21½ inches.

Master's mark of Eberwein Kossmann.

Nuremberg, *circa* 1575.

24 COCOA NUT CUP, CARVED. (Plate III.)

With medallions and branches; the cover and mounts gilt, embossed, and engraved, with an inscription. The stem is vase-shaped with scrolls, on high embossed foot.

Height, 14½ inches.

Mark of Hans Priester.

Augsburg, seventeenth century.

25 DOUBLE CUP, GILT.

With spiral bosses and shredded leaf-work. The rim engraved. Beneath the feet are medallions of Sigmund Richter, aged thirty-two, and arms dated 1562.

Height, 23½ inches.

The master mark of Caspar Beutmüller.

Nuremberg, seventeenth century.

26 WAGER CUP, GILT. (Plate XIII., Fig. 2.)

In form of a windmill. The bowl fluted and embossed at the base, engraved above; a tube extending downwards is apparently intended to blow down and turn the sails.

Height, 9¼ inches.

Dutch, seventeenth century.

27 See No. 9.

28 & 36 CUPS, A PAIR, PARCEL GILT. (Plate XIV., Fig. 3.)

The upper part engraved with Biblical subjects, gilt, the lower part with bosses and ungilt. The neck is delicately chased, with a floral design and the foot embossed with cherubs and strap-work.

Height, $3\frac{1}{4}$ inches.

German, sixteenth century.

29 TANKARD OF LARGE SIZE, GILT. (Plate XV.)

The cover domed, surmounted by a pine-cone, and embossed in a vandyke bearing alternately cherubs and fruit. The body is divided into eight panels, which are engraved with figure subjects, with embossed cherubs, etc., above and below. Handle scrolled and beaded.

Height, 11 inches.

German, seventeenth century.

30 SMALL CUP.

In figure of a ram, gilt.

Height, $5\frac{1}{2}$ inches.

German, seventeenth century.

31 FLAGON, COVERED. (Plate XVI., Fig. 2.)

Octagonal, slightly constricted at the centre, gilt, powdered with tears and oval medallions. Cover domed, handle scrolled in a terminal figure.

Height, $10\frac{1}{4}$ inches.

Polish, sixteenth century.

32 AN OSTRICH, GILT. (Plate XXI.)

The body formed of an egg. The head removable; in the beak a horseshoe, and in the claw a stone. On the base are two crawfish coloured red, lizard, tortoise, etc. The foot is decorated with richly worked terminal scrolls and strap-work.

Height, $19\frac{1}{2}$ inches.

Nuremberg, sixteenth century.

33 TURBINATED SHELL, MOUNTED AS A CUP.

The cover surmounted by seated boy and chased. The stem is a tree trunk embraced by a boy, and the foot is chased, gilt.

Height, 8 inches.

German, seventeenth century.

34 TURBINATED SHELL.

The rim finely engraved and secured by straps ending in lions' heads, and supported by a figure of Hercules encircled by a snake. The foot embossed and engraved, with applied lizards, etc., gilt.

Height, 10½ inches.

German, sixteenth century.

35 CUP. (Plate XX.)

In form of a lion seated erect upon a stringed instrument, cannon, tulip, and number of mathematical instruments, a quill over one shoulder. On the base is a walled city, outside which is a quantity of artillery at target practice and troops exercising. Above them are figures of the Deity and saints with Latin mottoes. The city is supposed to be Baden. Signed "H. Thymysen."

Height, 17½ inches.

Swiss, 1668.

36 & 37 *See* No. 9 and No. 28.

38 TANKARD.

The body of ivory, carved in relief with female figures. The cover has an ivory plaque with sleeping boys, and embossed tulip border, gilt. The foot is embossed with a tulip design. The handle is boldly scrolled with female terminal figure.

Height, 11½ inches.

Augsburg, seventeenth century.

39 TRIPTYCH. (Plate XXXII.)

On foot, of ebony, with parcel gilt mounts of elaborate scrolly Renaissance design and minute detail, comprising statuettes of the Annunciation, St. Michael and St. George, the Angel and women at the sepulchre, and a Pieta. The work of the renowned Matthias Wallbaum; the paintings by Anton Mozart, signed "A. M. 1598."

Height, 17 inches.

Augsburg, late sixteenth century.

40 TANKARD.

The body of carved ivory, amorini at play, surmounted by a bacchus in ivory on a domed cover of embossed tulip-work, gilt; the foot similarly treated. The handle boldly scrolled as a female term.

Height, 13 inches.

Augsburg, late seventeenth century.

41 & 42 A PAIR OF DISHES, GILT, ELLIPTICAL.

Embossed in high relief. In the centre groups of nymphs and warriors, accompanied by amorini. Around the rim are boldly embossed tulips and other flowers.

Diameter, 3 ft. 1 in.; 2 ft. 8 in.

Nuremberg, seventeenth century.

43 A DISH, ELLIPTICAL, GILT.

The centre embossed with a campaigning scene, with knights and Moorish horsemen. The border embossed with cuttlefish.

Length, 26 in.; width, 22 in.

Augsburg, seventeenth century.

44 DISH, CIRCULAR, GILT. (Plate XXV., Fig. 1.)

The rim divided into panels, bearing embossed ovals and scrolls alternately, with cartouches with enamel centres. The hollow is embossed with a very boldly worked scroll pattern, studded with gem-like enamels. The centre is raised with framed elliptical and quadrangular panels of enamel, round a shield enamelled with the arms of Castille, France, Leon. The enamels are cloisonné arabesques, in opaque white and blue on translucent ruby ground. A panel mark on the back bears the letters "A D R ' S" over two others indistinct.

Diameter, 26 inches.

Spanish, early seventeenth century.

45 CUP AND COVER, GILT. (Plate X., Fig. 2.)

The cover, a depressed dome, is surmounted by a statuette of a warrior in Roman garb, on a pedestal embossed with fruit, with three open scroll handles. The dome is embossed with three medallions of landscapes and buildings with garlanded fruit between on matted ground. The bowl is cylindrical, slightly flanged above, with three large oval medallions representing a lion hunt, the hunters in Eastern dress. Between are winged female terms with scrolled arabesques and garlands. The stem is vase-shaped with three open scrolled handles, on a cylindrical base; upon a spherical domed foot embossed with fruit and cherubs, on domed base also embossed.

Height, 24½ inches.

Augsburg, seventeenth century.

A challenge cup, engraved round the rim with names of the holders, the latest dated 1731.

CASE C.

Lent by Sir Samuel Montagu, Bart.

CHIEFLY THE WORK OF PAUL LAMERIE.

1, 3, 6, 11, 14 & 16 SIX SALTCELLARS. (Plate CIX., Fig. 2.)

Circular; the bowls chased with water leaves, the stand with chased convex border of flowers, and the foot with water leaves. Marks, "London" and first mark.

Height, $2\frac{1}{2}$ in.; diameter, $3\frac{1}{2}$ in.
English, 1728.

2 & 15 PAIR OF TWO-LIGHT CANDELABRA.

The arms end in female terminal figures, supporting the nozzles, and are scrolled and decorated with chased vine and other ornaments. They proceed from a stem supported by a male terminal figure, the pedestal wreathed in vine leaves. The foot is richly worked in a swirled scroll pattern with vine. Third mark.

Height, 19 inches.
London, 1747.

3 *See* No. 1.

4 OBLONG TRAY.

Engraved with scrolls, busts, and figures of Victory, Fame, and Plenty, on an escutcheon festooned and scrolled. First mark.

Length, $19\frac{1}{8}$ in.; weight, 85 oz.
English, 1720.

5 COFFEE POT.

Pear-shaped, gilt, with wood handle. The upper part of the body broadly fluted spirally, divided on either side by a panel partly scaled. The spout is short and recurved, decorated beneath by a branch with leaves and a grotesque mask. The lower half has three large flutes, the spaces between decorated with impressions of shells, etc. The feet are shells on scrolls attached by large shaped cartouches bearing masks. The entire ornament is slightly twisted, the feet having a reversed tendency. The cover is surmounted by leaves and a flower, and has a leaf and shell pattern round the shoulder. Second mark.

Height, $10\frac{1}{2}$ inches.

English, 1738.

6 *See* No. 1.

7 & 10 TRAYS, A PAIR. (Plate CXI., Fig. 3.)

Square-shaped, the edge massively decorated with chased shell and vine work in high relief, and scaled with vine and scroll border in flat chasing. Third mark.

Diameter, 6 inches.

English, 1745.

8 KETTLE AND STAND.

The body spherical, with scrolled handle. The lid and two large cartouche ornaments on the body are decorated with shell and flower ornaments and two cupids' busts. The spout fluted and similarly ornamented. The stand has a gadrooned border, with open-work festoons on scrolled supports, resting on shells. The tray triangular, with worked edge and flat chasing. Third mark.

Height, $13\frac{1}{2}$ inches.

English, 1740.

9 MAZARINE.

Pierced. Made for dish No. 14. Third mark.

Length, $15\frac{1}{8}$ inches.

English, 1745.

10 *See* No. 7.11 *See* No. 1.

12 RAISED BOWL. (Plate CXI., Fig. 1.)

Elliptical; the bowl of ogee outline, shaped, gadrooned edge, interrupted by shell-work, and decorated with festoons of flowers depending from shells. The stem is high, bearing four dolphins, with spiral pierced shell ornament between, and shell feet. Third mark.

Height, 7 in.; length, 11½ in.

English, 1746.

13 MEAT DISH. (Plate CXI., Fig. 2.)

Shaped, with gadrooned edge. Third mark.

Length, 19 in.; width, 14½ in.

English, 1745.

14 *See* No. 1.**15** *See* No. 2.**16** *See* No. 1.**17 PAIR-BOTTLE CRUET.** (Plate CX., Fig. 4.)

With cut-glass octagonal bottles, flagon-shaped, with scrolled handles, octagonal top mounts with hinged and domed covers. The body of the cruet has four scrolled feet and a handle; the sides divided into panels, each subdivided by a vertical bar supported on either side by scrolls, engraved with a diaper. The mounts are lightly engraved with scrolls and diaper. Second mark.

Height, 8½ inches.

English, 1734.

18 & 19 CANDLESTICKS, A PAIR. (Plate CX., Fig. 1.)

Part of a set of four, with baluster stems and octagonal bases, decorated in relief with shell ornament, leaves and flowers, and crossed torches. Second mark.

Height, 9 inches.

English, 1737.

20 & 36 TRAYS, A PAIR. (Plate CIX., Fig. 3.)

Square, with shaped corners. The rim engraved with a lozenge diaper border broken by escutcheons with masks. On the flat a border engraved with shell and other ornaments on a rectangular diaper. In the centre a cartouche

engraved inclosing a lozenge of the arms of Neave of Dagenham, Essex. On the back is engraved: "The property of Horace Walpole, engraved by Hogarth. Bought at Strawberry Hill, May 6th, 1842." First mark.

Diameter, 6 inches.
English, 1722.

21 & 22 SCALLOP SHELLS, A PAIR. (Plate CXII., Fig. 1.)

Burnished above, treated in a naturalesque manner below. Second mark.
Diameter, 5 inches.
English, 1732.

23 & 33 TRAY, ON SHAPED FEET.

Square, with rounded corners. The edge is reeded and bound, interrupted by shell ornaments chased in relief. The flat is engraved with a swirled shell design with diapered interstices. In the centre a cartouche, upon which is a horseshoe inclosing three M's and a shield with the arms of Bowcher. Second mark.

Diameter, 12 inches.
English, 1736.

24 CASTER, VASE-SHAPED. (Plate CIX., Fig. 4.)

The top domed, divided into eight facets by moulded ribs, the facets alternately pierced in a geometric scroll pattern, and a diaper. The upper part of the body is divided equally by four lyre-shaped ornaments on a sunk and matted bed, chased in relief, finishing on the shoulder in cherubs. Below this the lyre design is reversed, with some delicate diaper and leaf engraving between. Round the base of the cover and the foot is a reeded moulding bound spirally by ribbons. Second mark.

Height, 8 inches.
English, 1734

25 COFFEE POT. (Plate CXIV., Fig. 1.)

Plain cylindrical tapering body, the spout curved, in eight facets, handle of wood. Delicately engraved on the cover and spout with fine scroll and shell ornament. First mark.

Height, 9 in.; weight, 29 oz.
English, 1730.

26 & 27 CANDELABRA, A PAIR. (Plate CXIV., Fig. 2.)

With baluster-shaped stems and octagonal bases; chased with shell, trophies, foliage, and other ornaments. The four-light branches are scrolled and similarly enriched, with plain nozzles. First mark.

Height, $13\frac{3}{8}$ inches.
English, 1731.

28 CAKE SERVER.

The blade elliptical, pierced with palm scrolls and flowers, dolphins' and a Neptune's heads lightly engraved. Handle plain, with engraved shield of arms. Third mark.

Length, 14 inches.

English, 1746.

29 BOWL, CIRCULAR. (Plate CXIII., Fig. 2.)

The edge cut down and vertically indented, forming twenty panels, each with a turned-over shell-like scroll, with a mask and a flower beneath alternately, applied in relief. In the centre an engraved shield of arms. Second mark.

Diameter, 11½ in.; height, 2½ in.; weight 59 oz.

English, 1725.

30 COFFEE POT. (Plate CXIV., Fig. 3.)

Pear-shaped with conical cover and wooden handle. The body, spout and cover are chased in eight spiral divisions of scales, divided by mouldings jagged down the centre. The foot has a geometric chased flower border, and the cover is surmounted by a small fruit in a calyx. First mark.

Height, 8¼ inches.

English, 1731.

31 MILK EWER, GILT.

On four scrolled feet, with glass lining. The handle is scrolled, gripped by a griffin's head, attached by a scallop shell. The decoration is of shell and scrolled seaweed in high relief. Second mark.

Height, 3½ inches.

English, 1736.

32 BOWL, CIRCULAR. (Plate CXIII., Fig. 1.)

With flattened pierced scroll rim and reeded edge. The exterior is divided into sixteen spaces by slightly curved vertical ribs, alternately a shell scroll and a leaf. Between these is a scale pattern above, with scalloped edge and flutes beneath; the stand has a finely chased leaf border. Second mark.

Diameter, 5½ in.; height, 3¼ in.

English, 1732.

33 See No. 23.

34 EWER, CAST AND GILT.

The body is shaped like a deep shell, a spiral on either side. The mouth is wide and scalloped. Under the spout is a mask. The handle is scrolled, formed of a sea-monster. The body is supported on a crouching dog of mediaeval character. Marks, none.

Height, 4 inches.

English, about 1720.

35 & 37 CANDLESTICKS, A PAIR. (Plate CXIII., Fig. 3.)

With baluster stems and octagonal bases, decorated in relief with shell ornaments, leaves, and flowers; the nozzles vase-shaped. Second mark.

Height, $8\frac{1}{2}$ inches.

English, 1737.

36 See No. 20.

37 See No. 35.

38 PORRINGER, GILT.

Lobed, quatrefoil, with cover, embossed with tulip and acanthus work on the cover and bowl. Surmounted by a seeded fruit knob, with scrolled and beaded handles. Mark "W · H" over cherub's head on shaped shield.

Height, 7 inches.

English, *circa* 1670.

39 TRAY, GILT.

Quatrefoil, with a flower border chased in high relief and flat engraving of scroll and shell work with trophies. In the centre an escutcheon of arms also flanked by trophies. On leaf-shaped feet. Third mark.

Diameter, $9\frac{1}{4}$ inches.

English, 1744.

40 & 50 CANDLESTICKS, A PAIR. (Plate CX., Fig. 2.)

With square moulded bases and indented corners. The stems are circular at the base and become octagonal above, the nozzles circular. First mark.

Height, $6\frac{1}{2}$ inches.

English, 1718.

41 MILK EWER.

On three scrolled feet, with scrolled handle, gripped by griffin's head. The feet are attached by scrolled and shaped-over escutcheons with incomplete masks, upon a chased shell. The rim is reeded and broken by shells over engraved festoons. Second mark.

Height, $4\frac{1}{8}$ inches.

English, 1738.

42 CAKE BASKET.

Bow-shaped handle, with head of Mercury, on scrolled terms. The basket pierced with scroll and fruit design, lightly engraved, with applied and cast border of masks, insects and fruit on scrolled edge. The bottom decorated with flat chasing. First mark.

Length, 14 in.; height of basket, 4 in.

English, 1724.

43 & 44 SAUCE BOAT AND LADLE.

On claw feet with sea-monster handle. The sides are engraved with shell ornament and scrolled over in two moulded ears. The ladle is plain, ending in a similar moulded ear and beadings, like those forming the body of the handle to the boat. Second mark. Third mark on the ladle.

Height, $4\frac{1}{2}$ in.; length, $7\frac{1}{2}$ in.

English, boat 1737, ladle 1739.

45 SOUP TUREEN AND COVER.

Elliptical, shaped, with gadrooned border. Handle scrolled and shelled with monsters' heads. Body with gadrooned edge and four large lions' heads and claw feet; the handles foliated and shelled. Third mark.

Length, 18 in.; height, 11 in.

English, 1740.

46 & 47 CANDLESTICKS, A PAIR. (Plate CX., Fig. 3.)

Plain, with shaped octagonal bases and baluster stems. First mark.

Height, $9\frac{1}{2}$ inches.

English, 1718.

48 CAKE BASKET. (Plate CXIX., Fig. 2.)

Elliptical, of open basket work pattern with rope edge and ribbon and reeded rim. The foot is a pierced guilloche with reeded and ribbon border. The handles rope pattern. The flat bottom is engraved with shell and foliage surrounding a coat of arms with lion supporters and royal crown. Second mark. From the Dunn-Gardner Collection.

Height, $3\frac{1}{2}$ in.; length, $13\frac{1}{2}$ in.

English, 1733.

49 TRAY, CIRCULAR.

The border scalloped with shell pattern, and the flat with rococo shell design in flat chasing with monogram J. C. in shell cartouche. Second mark.

Diameter, $9\frac{1}{2}$ inches.

English, 1737.

50 *See* No. 40.

51 MINIATURE TEAPOT.

Plain.

Height, $2\frac{1}{2}$ inches.

London, 1728.

52 CRUET, WITH THREE CASTERS AND TWO BOTTLES.

The tops are pierced with panels of flowers; the bodies are tapering and plain above, swelling below, and roughened and indented spirally in the manner of a shell; the feet are similarly treated. One caster is larger than the rest. The handle of the frame is scrolled and moulded, the feet scrolled with a shell and leaf. There is an escutcheon with engraved crests in front and two plain rings at the sides. Third mark. From the Dunn-Gardner Collection.

Height, $10\frac{1}{2}$ inches.

English, 1750.

CASE D.

1 CUP AND COVER, GILT. (Plate CI., Fig. 2.)

With harp handle. The cover flattened with appliqué leaf ornament and fluted knob. The cup is plain except near the base which has appliqué leaves and strap-work. The foot fluted.

Height, $9\frac{1}{2}$ in.; diameter, $6\frac{1}{2}$ in.

Maker, John Chartier.

London, 1699.

Lent by the Duke of Newcastle.

2 THE COMPANION.

3 & 4 SALVERS ON FEET, A PAIR, GILT.

With plain moulded border and engraved with the arms of Edward Harley, afterwards second Earl of Oxford and Mortimer.

Height, $4\frac{1}{2}$ in.; diameter, 14 in.

Maker, William Gamble.

London, 1699.

Lent by the Duke of Portland.

5 & 6 PILGRIM BOTTLES, A PAIR, GILT. (Plate LXXXVIII., Fig. 1.)

The stoppers are formed of a pair of dolphins on fluted base. The neck has applied strap-work, and the rest is plain nearly to the base, which has a spiral flute ornament. The handles are formed of dragons over lions' masks united by a chain.

Maker's mark, two italic B's addorsed.

The engraved arms are those of Harley, Earl of Oxford and Mortimer.

Height, $18\frac{1}{2}$ in.; width, $10\frac{1}{2}$ in.

English, 1692.

Lent by the Duke of Portland.

7 EWER, GILT.

Helmet-shaped, with female term handle finishing in a shell. In front is a large foliated shell, and on the lower part "cut card" strap-work. The foot is gadrooned.

Height, $12\frac{3}{4}$ inches.

Maker, David Willaume.

London, 1700.

Lent by the Duke of Portland.

8 EWER, GILT.

Similar to No. 7 in general form, with the arms engraved of Robert Harley, Earl of Oxford and Mortimer. By Peter Harrache.

London, 1702.

Lent by the Duke of Portland.

9 ROSEWATER DISH, GILT.

Companion to No. 7. Circular-shaped, with bold gadrooned edge and acanthus husk and shell border. The centre engraved with the arms of Edward afterwards Earl of Mortimer, in scrolled and foliated cartouche.

Diameter, $24\frac{1}{2}$ inches.

Maker, David Willaume.

London, 1700.

Lent by the Duke of Portland.

10 ROSEWATER DISH. (Plate LXXXVIII., Fig. 2.)

With shaped, gadrooned edge interrupted by shells and tassels, engraved with the arms of Robert Harley, Earl of Oxford and Mortimer. By Peter Harrache.

Diameter, 26 inches.

London, 1702.

Lent by the Duke of Portland.

11 WINE CISTERN. (Plate LXXXVI., Fig. 2.)

In form of handled bowl with conical domed cover. The foot has two bold gadrooned ornaments. The bowl itself is decorated with alternating vertical strap ornaments, with scallop shells, on a dotted scaled ground, the rim finishing with a classical rosette border. The handles are shaped and plain, and the spout ends in a dolphin with a dolphin tap. The cover is conical with broad arabesque strap-border inclosing roses and diapered work on dotted scaled ground; above is an overhanging dome decorated like the bowl, inverted, surmounted by a smaller dome with gadrooned border, finishing in a small ogee removable top with vase-shaped knob.

Height, $27\frac{1}{2}$ in.; diameter, 13 in.; weight, 346 oz.

Maker, David Willaume.

London, 1728.

Lent by the Duke of Rutland.

12 & 13 PILGRIM BOTTLES, A PAIR, GILT. (Plate LXXXVII., Fig. 1.)

The stoppers plain with trefoil ring attachment for chains. The body plain, the handles lions' heads.

Height, $16\frac{1}{2}$ in.; diameter, 9 in.

Maker, John Bodington.

London, 1699.

Lent by the Duke of Newcastle.

14 & 15 FLAGONS, A PAIR. (Plate LXII., Fig. 1.)

Plain, with slightly domed cover and splayed base. Engraved with the arms of Willoughby impaling Rothwell, and feather mantling.

Height, $13\frac{3}{4}$ in.; diameter at lip, 6 in., and at base, $9\frac{1}{2}$ in.

Mark, italic R, with pellet below in shaped shield.

London, 1690.

Lent by Lord Middleton.

16 WINE CISTERN, GILT. (Plate LXXXVI., Fig. 1.)

Vase-shaped, entirely covered with fluted and gadrooned ornament. The handles are lions' heads, with shaped rings faceted. The cistern is fluted. Spout a dolphin's head, and tap a dolphin. On the front of shoulder a foliated escutcheon, scrolled, engraved with the arms of Holles, Duke of Newcastle.

Height, $24\frac{1}{2}$ in.; width across handles, 15 in.

Maker, Joseph Ward.

London, 1702.

Lent by the Duke of Newcastle.

17 & 18 TANKARDS, A PAIR, GILT.

The covers have an acorn knob and appliqué water leaves and gadrooned edge. The body has appliqué leaves near the base and gadrooned foot. The handles massively scrolled with two scaled panels, leaves, and a shell ornament.

Height, $9\frac{1}{2}$ in.; diameter at lip, $5\frac{1}{2}$ in.

Maker, John Chartier.

London, 1699.

Lent by the Duke of Newcastle.

19 SALVER ON FOOT, CIRCULAR, GILT. (Plate LXVI., Fig. 2.)

The rim with repoussé and matted tulip border, inclosing a lion, dragon, stag and stag-hound.

Height, 4 in.; diameter, $15\frac{1}{2}$ in.

Mark, "I. L." with three pellets and cinquefoil in heart-shaped shield.

London, 1674.

Lent by Sir Charles Welby.

20 LARGE ROSE-WATER DISH, DEEP, GILT. (Plate LXXXVII., Fig. 2.)

Plain, with the arms of Edward, second Earl of Orford, George Henry, seventh Earl of Kinnoul, Sir Robert Harley, Richard Harley, and Peregrine Hyde, third Duke of Leeds, impaling Harley.

Marks, none.

Diameter, $17\frac{1}{4}$ inches.

English, circa 1700.

Lent by the Duke of Portland.

21 SWEETMEAT DISH. (Plate LXXXIII.)

Covered, gilt, with two scrolled handles. The lid is domed, depressed, with a large flower embossed in the centre, surrounded by rows of escutcheon-shaped ornaments, from which rise three scrolled and moulded feet. The dish is similarly ornamented in repoussé, and stands upon three scrolled feet.

Height, $5\frac{1}{2}$ in.; diameter, $10\frac{1}{2}$ in.

Mark, "w w" over a fleur-de-lis and two pellets in shield.

London, 1668.

Lent by Sir Charles Welby.

22 & 23 ROSE-WATER DISHES, A PAIR. (Plate XCIX., Fig. 2.)

Gilt, circular, shaped, with gadrooned edge and foliated breaks. On the rim are oval medallions with Greek heads, and leaf and trellis-work upon a border chased with strap ornament on matted ground. The slightly raised centre bears a large medallion, on the one dish a scriptural, and on the other a classic scene.

Diameter, 15 inches.

Mark, italic J. S. and crown.

London, 1743 and 1749, for James Shruder.

Lent by Sir Charles Welby.

24 & 25 EWERS.

Helmet-shaped, gilt, with harp handles. Plain.

Height, $8\frac{1}{2}$ in.; diameter at top, $5\frac{1}{2}$ in.

Mark, "v n" in shield.

London, 1700.

Lent by the Duke of Newcastle.

26 JAR AND COVER, OF ORIENTAL FORM. (Plate LXXXV.)

The cover is domed, embossed with ovolos and laurel sprays radiating from an acanthus rosette on a matted ground, surmounted by a knob formed of a fruit with leaves. Festoons of fruit depend from the margin of the cover. The neck is concave with sunk hollows and acanthus husks. On the shoulder is a finely

worked design of acanthus leaves and fruit, inclosing medallions of an emperor and a warrior, and two young girls. The rest of the vase is occupied by long vertical ovolos separated by long laurel sprays and acanthus husks. The base finishes in a spiral ribbon. Marks, none.

Height, $17\frac{1}{2}$ in. ; greatest diameter, $10\frac{1}{2}$ in.
English, circa 1690.

Lent by the Duke of Portland.

27 JAR AND COVER, OF ORIENTAL FORM. (Plate LXXVI.)

The cover an ogee dome with acanthus leaves and laurel border, surmounted by a seeded fruit in calyx. The neck is concave and plain ; on the shoulder are some large acanthus leaves ; the rest of the vase a bold acanthus treatment, with two cupids holding branches with fruit, on matted ground.

Height, $16\frac{1}{2}$ in. ; diameter, 11 in.
Dutch, The Hague, circa 1690.

Lent by the Duke of Portland.

28 & 29 FLAGONS, A PAIR. (Plate LXIII., Fig. 2.)

Cylindrical with splayed foot. Plain with engraved arms of William Ogle, Duke of Newcastle. Mark, "W" with two pellets and mullets in plain shield.

Height, $11\frac{1}{2}$ in. ; diameter at foot, $6\frac{1}{2}$ in.
London, 1677.

Lent by the Duke of Portland.

30 INCENSE STAND AND COVER. (Plate LXXXIII.)

Of Moorish outline. The body consists of an upper and a lower projecting region separated by a conical neck and domed cover. The whole is pierced with a conventional foliated ornament of acanthus leaves, tulips and other flowers. It stands upon three scrolled feet attached to the body by leaves on slender wire stems. The three handles are scrolled and similarly attached. The regions are separated by borders of wire spirally twisted, producing the effect of a gadroon. The cover is tall with a pierced laurel wreath, acanthus work, and for knob a fruit in an acanthus calyx. Marks, "London" and "I. H." over a fleur-de-lis, and two pellets on shaped shield.

Height, $17\frac{1}{2}$ in. ; diameter, $8\frac{1}{2}$ in.
English, 1677.

Lent by the Duke of Rutland.

31 TANKARD, GILT. (Plate LXXII., Fig. 2.)

Plain, on three lions' feet, with lion thumb-piece. The handle a dolphin attached by "cut card" work. Mark, "I N" over cinquefoil shield.

Height, $7\frac{1}{2}$ in. ; diameter at lip, $4\frac{1}{2}$ in.
London, 1668.

Lent by the Duke of Newcastle.

32 TANKARD, GILT.

Plain, with gadrooned mounts. Handle massive, partly beaded down the centre; cover domed with small gadrooned knob. Mark, "D W" joined, forming a heart, with coronet above and cinquefoil below in shield.

Height, 7 in.; diameter at lip, $4\frac{1}{4}$ in.

London, 1695.

Lent by the Duke of Newcastle.

33 STEEPLE CUP AND COVER, GILT. (Plate LIII., Fig. 1.)

The steeple is surmounted by three brackets and turned knob, and rests on three female term scrolls. The cover, body, and foot are powdered with chased fleurs-de-lis and scallops on dotted ground. The stem is vase-shaped, with three bracketed term handles, on high bell-shaped foot, with ovolo border. Mark, "A B" joined in circle.

Height, $24\frac{1}{2}$ in.; diameter, 6 in. at mouth.

London, 1604.

Lent by Lord Middleton.

34 CUP AND COVER, OF FORRINGER FORM, GILT. (Plate LXVI., Fig. 1.)

Decorated round the base with a vertical treatment of acanthus and water leaves. The handles scrolled. The cover depressed, embossed with acanthus leaves, whorled; the knob an empty acanthus calyx. Maker's mark, "I H" over fleur-de-lis, and two pellets on shield: on cover, "E. B." in shield. Engraved with arms of Rutland.

Height, 9 in.; diameter, $8\frac{1}{2}$ in.

London, cup 1676, cover 1684.

Lent by the Duke of Rutland.

35 CUP AND COVER, HANDLED, OF GLOBOSE FORM. (Plate LXVIII., Fig. 1.)

The cover slightly ogee in outline, surmounted by a handle of wire, cross-cut, to represent scales, forming four elaborately intertwined snakes on "cut card" rosettes. The edge with bent wire border. The cup is plain, engraved with the arms and crest of the Willoughby family, and feather mantling. The handles scrolled, foliated, terminate against the body of cup, with spirals matching the handle of cover. Foot low, massive, and finishing in a bent wire border. Mark, "B" in octagon.

Height, $11\frac{1}{2}$ in.; diameter of cup at mouth, $6\frac{1}{2}$ in.

London, 1671.

Lent by Lord Middleton.

36 CUP AND COVER, OF PORRINGER FORM, GILT. (Plate LXVII.)

Decorated towards the base with embossed and chased vertical acanthus leaves. The handles scrolled with acanthus enrichments. The cover flattened, decorated with acanthus and water leaves, whorled, encircling a knob in form of a fruit in a closed calyx, with a perianth of recurved leaves of acanthus outline. Maker's mark "T M" linked in shaped shield. Inscribed to a Bishop of Winchester, dated 1675, and on reverse side a coat of arms beneath an earl's coronet.

Height, 10 in.; diameter across cup, 9 in.

London, 1675.

Lent by the Marquis of Winchester.

37 EWER, HELMET-SHAPED, GILT.

With harp handle. The body and foot with flat chased acanthus and scroll ornament on matted ground, irregularly fluted vertically in compartments. The base shaped.

Height, 9½ inches.

Augsburg, late seventeenth or early eighteenth century.

Lent by Sir Charles Welby.

38 PAP-BEAT, SCONCE, AND PIPKIN, GILT.

Plain, with engraved crests, an owl within a laurel wreath.

The beat seventeenth century, other pieces eighteenth; the sconce, London, 1723.

Lent by the Duke of Portland.

39 CUP AND COVER.

Beaker-shaped, gilt, on tripod foot. The cover crown-shaped, with cresting of foliated ornament, surmounted by small figure in Gothic armour. The base is richly ornamented with cresting, and the feet are pedestals on which stand three figures in Gothic armour.

Height, 23 inches.

Of foreign make.

Lent by the Duke of Portland.

40 STEEPLE CUP AND COVER, GILT.

The steeple is pierced and surmounted by an open finial and three brackets, and is supported on three terminal scrolls. The dome of the cover is embossed with marine monsters and escallops in medallions. The bowl is similarly embossed, but with flutes and money ornament below. The stem is vase-shaped with

terminal brackets upon a high foot embossed in low relief with an acanthus and flutes; the base finishes in a minute ovolo.

Height, 19 inches.

London, 1610.

Lent by Mr. J. Dixon.

41 CUP. (Plate LXI., Fig. 2.)

Cylindrical, on high stem. The bowl is plain matted between two burnished borders; on the front is an oval with the rose and thistle dimidiated. The stem is turned, baluster shape. Maker's mark, two C's with tree between and two pellets.

Height, $10\frac{1}{4}$ inches.

London, 1629.

Lent by Mr. J. Dixon.

42 EWER, OVIFORM, GILT. (Plate XCVIII., Fig. 1.)

Round the rim is an engraving of birds and beasts, and under the spout a grotesque mask in relief. The handle is a scrolled monster with grotesque mask at the base. Round the body is a border of arabesqued strap-work and medallions of winged horses, with female mask in front beneath the lip. The base is strapped with grotesque terms and engraving.

Height, 12 inches.

Spanish, seventeenth century.

Lent by Mr. J. Dixon.

43 CUP. (Plate LXI., Fig. 1.)

The bowl cylindrical, hatched, with the arms of the Blacksmiths' Company engraved upon an oval. The stem modelled as a Roman warrior, standing by an anvil, hammer in hand. The foot hatched with two plain burnished bands.

Formerly the property of the Blacksmiths' Company.

Height, $11\frac{1}{2}$ inches.

London, 1655.

Lent by Mr. J. Dixon.

44 EWER OF CLASSIC OUTLINE, GILT.

The handle a strap decorated with heads and engraved arabesque border. The body divided into panels with moresque ornament.

Height, 11 inches.

Spanish, sixteenth century.

Lent by Mr. J. Dixon.

45 ROSE-WATER DISH, THE COMPANION, GILT.

The rim and hollow are entirely covered with moresque ornament, except eight sunk medallions with escallops. The raised centre has an arabesqued strap-work design, with four masks in profile; the print is a medallion of a nude figure on a dolphin.

Diameter, 16 $\frac{1}{4}$ inches.

Spanish, sixteenth century.

Lent by Mr. J. Dixon.

46 COVERED JUG, PARCEL GILT.

Plain, with strap bands, moulded and fretted borders, and fine ovolo ring mouldings on foot. The mounts or enrichments of earlier date.

Height, 11 inches.

English, 1624.

Lent by Mr. J. Dixon.

47 CANDLESTICK. (Plate XCVII., Fig. 2.)

On square stepped base, the shaft columnar and fluted, Doric. Marks, "T D" linked on plain shield. Engraved with the arms of Morant, with feather mantling.

Height, about 11 inches.

London, 1683.

Lent by Lord Llangattock.

48 FLAGON, PLAIN, WITH LOW-DOMED TOP. (Plate LXII., Fig. 2.)

The handle is scrolled, massive, and the thumb-piece with pierced heart and triangle. On the front is an engraved wreath inside which is inscribed in italics with flourished capitals, "Hemel Hempsted The Gift of John Rashleigh Esq. Anno Domini 1694." Mark, "I. I" over a fleur-de-lis in shield, probably for John Jackson.

Height, 10 $\frac{3}{4}$ inches.

London, 1694.

Lent by Mr. J. Dixon.

49 ONE OF A SERVICE OF PLATES, GILT.

The rim is flat, plain, engraved with the Royal Arms and cipher of Queen Anne.

Diameter, 9 $\frac{1}{2}$ inches.

London, 1705.

Lent by the Duke of Portland.

50 PORRINGER, GILT. (Plate LXXII., Fig. 1.)

The cover flat, domed, surmounted by a finely wrought open acanthus knob, engraved with Chinese ornament. The bowl has scrolled handles with small heads, engraved *à la Chinoise* with trees and rocks and coat of arms. Mark, "TM" linked in plain shield.

Height, 7 in.; diameter of bowl, 6 in.
London, 1677.

Lent by Earl Brownlow.

51 STEEPLE CUP AND COVER, GILT. (Plate LIII., Fig. 2.)

The cover domed, surmounted by a table with ovolo borders and three scrolled chimeras formerly supporting the steeple top: the dome embossed with three elliptical panels of sea-monsters, and garlanded fruit between. The bowl is oviform, flat chased, with a large acanthus and stippled fruit on matted ground on the lower part; sea-monsters in elliptical cartouches above, with fruit and strap-work between, also on matted ground. The stem is vase-shaped with three chimera handles and lions' heads, upon a high foot with three broad acanthus leaves and large stippled fruit between, on matted ground. The base has two ovolo borders. On the bowl within a rectangular frame is engraved: "*This Cupp was Made of The Greate Seale of Irelande in Anno Domini 1604 After the Deathe of The Blessed Queene Elizabeth The Moste Blessed Prince That Ever reigned Adam loftus Lorde Archbisshopp of Dublin Was Then And is Nowe lorde Chauncellor of Irelande and was Three Times lorde Justice and Governor of the same realme.*"

There is no maker's mark.
Height, 19 in.; diameter of bowl, 6½ in.
English, 1604.

Lent by Mr. J. Pierpont Morgan.

52 CUP AND COVER, GILT. (Plate X., Fig. 1.)

The cover is domed, surmounted by a statuette of Victory on a pedestal with three bracketed terms. On the cover are three embossed elliptical medallions with reclining female figures, emblematic of peace, united by straps and imperfect masks and a garland with fruit. Round the flattened rim is a large egg and tongue border. The bowl is cylindrical, flanged at the lip, embossed with three medallions with figures of Justice, etc., in cartouche frames with masks, tazzae, fruit, etc., between, on matted ground. The stem is vase-shaped, with six open scrolled brackets under the bowl, masks and fruits; on a raised foot embossed with female terms, masks, etc., over a domed base with cherubs and fruit.

Mark, "P" in an ellipse.
Height, 28½ inches.
Augsburg, seventeenth century.

Lent by Mr. J. H. Fitzhenry.

53 BEADLE'S STAFF.

The rod of ebony. The head is pear-shaped with horizontal moulding around largest circumference, a plain knop and acanthus fret below. It is surmounted by four clasping hands forming a cross and a tablet above bearing the word "UNION."

Length of head, $16\frac{1}{4}$ inches.
London, 1757.

Lent by the Union Insurance Company.

54 PLAQUE, OVAL, GILT, IN LAUREL BORDER.

On the upper half in repoussé, a burning house, two men escaping with goods; below the four clasped hands and "UNION No. 1." Mark, "J.S." in an oval.
Height, 8 inches.

London, 1758.

Lent by the Union Insurance Company.

55 CASTER, GILT, OF CYLINDRICAL FORM. (Plate CVIII., Fig. 2.)

The receptacle is plain, with a moulded welt centrally and gadrooned border at the top and bottom. The cover a high dome, pierced with small figures, vases of flowers, festoons, etc., with a "cut card" leaf border at top and fluted double knob.

Height, 8 in.; diameter at top, $2\frac{1}{4}$ in.
London, circa 1705.

Lent by Sir Charles Tennant.

56 TWO-HANDLED CUP, WITH DOMED COVER.

The cover is surmounted with a knob panelled and with rosettes: the dome has richly worked fiddle-shaped straps, every alternate one with a medallion bust, the lower part plain. The handles are moulded and scrolled terms, with a scale pattern in front, and female head and bust above. A moulded welt divides the body into two regions, the upper plain, with engraved coat of arms; the lower with vertical straps, richly worked with flowers, shells, medallions with busts, etc., two being larger than the rest. The foot is domed and panelled, a rosette and scallop shell alternating.

Height, $14\frac{1}{4}$ in.; diameter at mouth, $7\frac{1}{2}$ in.
London, 1699.

Lent by Sir Charles Tennant.

CASE E.

1 TO 4 SET OF FOUR CANDLESTICKS, OF LOUIS XV. STYLE AND SHAPE. (Plate CXII., Fig. 3.)

The stem is boldly chased with scrolls, shells, flowers, and other ornament, on matted ground, spreading at the base into whorled flutes and floral chasing. The base is octagonal, with alternately straight and curved sides, shells on the edges of the former in eight compartments chased with scrolls and flowers. The nozzles have chased edges to match.

Height, 9 inches.

London, 1740. Maker, Paul Lamerie. Third mark.

Lent by the Hon. W. F. B. Massey-Mainwaring.

5 TANKARD, WITH FLAT LID.

Cylindrical, with moulding at top and bottom. Scroll handle, pricked initials, with thumb-piece ending in two hollowed hemispheres.

Height, 5½ inches

London, 1668. Mark, "T L" with pellet between in octagonal shield.

Lent by the Earl of Wilton.

6 PORRINGER.

Plain, bell-mouthed, on plain foot with two beaded and scroll handles.

Height, 2½ inches.

Dublin, 1693. Maker, "G H" in rectangle with crown above.

Lent by Mr. M. T. Kennard.

7 CUP AND COVER, TWO-HANDLED. (Plate CV.)

The upper part of the cup is plain, engraved with the Hardwicke arms, and divided from the lower part by a bold moulding. The lower part is ornamented with straps in high relief of arabesque pattern, each one finishing above alternately in a shell or mask, with convex flute between, on matted ground. The base is chased with an arabesque and floral ornament, with shells in shaped cartouches, on matted ground. The scroll handles are quite plain, with the exception of a leaf at top. The domed cover has similar arabesque straps to the cup,

but each bears a mask, and the knob has a leaf ornament on the underside and a band of interlacing scrolls inclosing pellets.

Height, 12 in. ; width across handles, 12½ in. ; weight, 99·15 oz.

London, 1723. Paul Lamerie. First mark.

Lent by Miss Alice Radcliffe.

8 MUG.

Plain, with slightly curving lip, flat bottom, with a flat scroll handle.

Height, 2½ inches.

London, 1692. Mark, "1 C" over mullet in heart-shaped shield.

Lent by Mr. M. T. Kennard.

9 TANKARD, WITH FLAT LID.

Cylindrical, with moulded base. Engraved on the front with crest and feather mantling. Scroll handle with engraved plate at the end. Hollow double-cupped and shell thumb-piece.

Height, 5¼ inches.

Norwich, *temp.* Charles II.

Lent by the Earl of Wilton.

10 WINE TASTER, OR CUPPING BOWL.

Plain shallow bowl, and applied handle in the form of an escallop shell.

London, 1613. Maker's mark, "W.B." in shaped shield.

Diameter of bowl, 3¼ inches.

Lent by Messrs. Crichton Bros.

11 & 12 PAIR OF SCONCES.

In the centre an embossed coat of arms ; at the top an earl's coronet in high relief. On either side a scroll with an acanthus leaf ; and at the base a mask, from the mouth of which proceeds the small scrolled bracket holding the light. Marks, none.

Height, 9¼ in. ; width, 7 in.

English, about 1680.

Lent by Lord Sackville.

13 BEAKER.

Spreading outward from base upwards, embossed with band of rope pattern near lip, with three pendent tulips ; moulded base. Pricked "C F to W T Bapt. Febr. 27th 1646."

Taunton, *temp.* Charles II. Mark, "T D," pellet between above fleur-de-lis, in shaped shield.

Height, 3½ inches.

Lent by Mr. F. Leverton Harris.

14 PORRINGER AND COVER, WITH STAND. (Plate LXIV.)

Chased with amorini and flowers. Maker's mark, "C. P." with cinquefoil below in heart-shaped shield.

Height of cup, $6\frac{1}{2}$ in.; diameter of stand, 11 in.

London, 1661.

Lent by Mr. Leopold de Rothschild.

15 TOBACCO BOX.

The borders embossed with widely gadrooned bands, engraved with a monogram and foliage mantling.

London, 1679. Maker's mark, "E T" in oval shield, with pellet above and below.

Lent by the Earl of Wilton.

16 TANKARD, COVERED, UNUSUALLY SMALL.

The lid is flat-topped. The thumb-piece spirally scrolled. The front engraved with arms and feather mantling. Mark, "J. R." with a cinquefoil above and below in an oval.

Height, $3\frac{1}{2}$ inches.

London, 1667.

Lent by Mr. M. T. Kennard.

17 CASTER. (Plate CVIII., Fig. 4.)

Cylindrical; lower part plain, with moulded and rope pattern base, and engraved with shield of arms of Norton impaling Fairholm of Craig Hall and feather mantling; upper part, with bayonet fitting, pierced in fleurs-de-lis, quatrefoils, cinquefoils, etc.; with moulded and rope pattern border, top ornamented with an appliqué design and moulded finial.

Height, $6\frac{1}{2}$ inches.

London, 1677. Maker, "F G"; mullet below, in ornamental shield, probably for Francis Garthorne.

Lent by Lord Grantley.

18 PORRINGER AND COVER. (Plate LXVIII., Fig. 2.)

The upper part plain, the lower embossed and chased with a broad band of acanthus leaves. The handles are scrolled female terms. In front are engraved the arms of Fletcher of Cumberland, and underneath, "The gift of S^r Thomas Strickland to his godson. Edward. Richards. Esq^r." The cover has a moulded edge, and in the centre a spiral decoration of acanthus leaves; the knob is formed as a fruit in a calyx.

Height, 7 inches.

London, 1676. Maker's mark, "O S" with a pellet above and a leaf below.

Lent by Mr. F. Leuerton Harris.

19 & 20 PAIR OF CANDLESTICKS.

The shaft cylindrical, fluted, plain moulded cap and base, and octagonal top, resting on an octagonal collar, from within which spreads the base, the upper part circular and fluted, with matted border, and the lower octagonal: the octagonals ornamented with simple gadroons, the two upper oblique, the lower straight.

Height, 8 inches.

London, 1700. Maker, "R O" with two trefoil leaves (inverted) below, in hexagonal shield (probably Alex. Roode).

Lent by Mr. M. T. Kennard.

21 CIRCULAR SALVER.

With boldly chased border of scrolls and gadrooned edge, engraved with arms of Hardwicke in centre. On bell-shaped and knopped foot, with gadrooned border, joined to body of salver by heart-shaped appliqué work.

Diameter, 16 inches.

London, 1736. Maker, Paul Lamerie.

Lent by the Earl of Wilton.

22 CAKE BASKET. (Plate CXIX., Fig. 1.)

Shaped as an escallop-shell, with gadrooned border, about half the bowl pierced with a scroll and diaper pattern. The three feet are formed as dolphins, and the scroll handle has a terminal female bust, finishing at back of basket in twin tails, and a cluster of shells. Third mark of Paul Lamerie.

Height, 9 in.; width, 14 in.; weight, 58·10 oz.

London, 1747.

Lent by Miss Alice Radcliffe.

23 PORRINGER AND COVER. (Plate LXXI., Fig. 1.)

Engraved with birds and foliage after the Chinese taste, with scroll handles with cog ornament, on plain base, slightly domed cover to match, with open foliage knob. Maker's mark, "I. S." with crown above in shaped shield.

Height to top of knob, 6½ in.; diameter, 5½ in.

London, 1680.

Lent by the Earl of Wilton.

24 PATEN.

With gadrooned border, engraved with coat of arms and mantling, on plain cylindrical foot, with gadrooned base. Maker, Timothy Ley.

Diameter, 8 inches.

London, 1698.

Lent by the Earl of Wilton.

25 TANKARD.

Of large size, with raised flat cover and reeded and moulded borders, scroll handle and thumb-piece. Engraved with coat of arms and crest of later date.

Weight, 52.14 oz.

London, 1686. Mark, "E. V." with crown above and pellet below.

Lent by Messrs. Crickton Bros.

26 CHALICE AND PATEN.

The cup of the chalice is plain and cylindrical and bell mouthed, on knopped stem and spreading moulded base. The plain paten has a raised border and rests on a plain foot.

Height of cup, 9 in.; diameter of paten, 6½ in.

London, 1639. Mark, "R. W." with mullet below in shaped shield.

Lent by the Earl of Wilton.

27 PORRINGER.

The upper part cylindrical, swelling below: embossed and chased with a band of bold tulips and other flowers and foliage, with moulded scroll handles, chased with terminal female busts.

Height, 3½ in.; diameter, 5 in.

London, 1658. Maker's mark, "H. B." linked, with mullet beneath, in plain shield.

Lent by the Earl of Wilton.

28 PORRINGER, WITH TWO HANDLES.

Lower part of body embossed and chased with acanthus leaves, and a band of palm leaves above.

Height, 4¼ in.; diameter, 5½ in.

London, 1683. Maker's mark, "C. T." linked in shaped shield.

Lent by Mr. E. E. Brana.

29 TANKARD, COVERED, OF LARGE SIZE. (Plate LXIII., Fig. 5.)

The lid flat-topped, the thumb-piece of two hollowed hemispheres flanking a pear-shaped hollow. On the handle is engraved "C" over "H. M." and a leafy ornament, and on the front the arms and crest of the Caldecotts.

Mark, "E G" on a rectangle.

Height, 7½ in.; diameter at mouth, 5½ in.

London, 1674.

Lent by Mr. M. T. Kennard.

30 PUNCH LADLE.

Of pipkin shape, plain, turned ebony handle. Inscribed, "*The gift of His Majesty George II. to Mr. Selwyn at Bartholomew Fair.*"

Length, 10½ inches.

London, 1717.

Lent by Sir John Scott.

31 TAPER STAND.

Cast, the pan chased with an arabesqued ornament on a matted ground, with beaded edge. The nozzle is fluted below with a minute engraved border above. The handle shaped like that of a spoon, ending in a female bust.

Length, 8½ inches.

French, early eighteenth century.

Lent by Sir John Scott.

32 SMALL TANKARD. (Plate CVIII., Fig. 5.)

Plain, slightly domed cover, the thumb-piece two diverging moulded scrolls. Maker's mark, "F. B." in shaped shield.

Height, 3¼ inches.

English, 1667.

Lent by Mr. M. T. Kennard.

33 EWER, CAST.

The body of a deep shell shape, a spiral on either side, the mouth wide and scalloped. Under the spout is a female mask. The handle is scrolled, formed of a monstrous fish. The body is supported on a crouching dog of mediaeval character. Maker's marks, none.

Height, 11 inches.

London, 1720.

Lent by Sir John Scott.

34 PORRINGER AND COVER.

The lower part embossed with an acanthus and water leaf, the upper part plain with engraved arms and feather mantling. The cover with five spiral acanthus leaves around the knob, a fruit in a closed acanthus calyx. The handles are scrolled terms, beaded.

Height, 5¼ in.; diameter, 5 in.

London.

Lent by Lord Sackville.

35 KNIFE AND FORK, THE HANDLES GILT.

The handles cylindrical, straight and tapering, finishing in small turned knob, the blade curved and silvered. The fork with two steel prongs. Engraved with crest and coronet of the Duke of Powis, a title conferred on him at St. Germain when in exile by James II. He died in 1696.

Italian, seventeenth century.

Lent by the Earl of Powis.

36 SPOON, RAT-TAILED, WITH CREST.

Engraved with crest and coronet of the Duke of Powis.

Length, $7\frac{1}{2}$ inches.

London, 1708.

Lent by the Earl of Powis.

37 KNIFE AND FORK, WITH CURVING BLADES AND HANDLES.

Engraved with Powis crest. The handles are curved and faceted, the blade curved, and the fork two-pronged.

No hall-marks.

English, early eighteenth century.

Lent by the Earl of Powis.

38 KNIFE, WITH CURVED BLADE, AND HANDLE, GILT, FINISHING IN A SHELL, THREE-PRONGED FORK, AND SPOON WITH REVERSED HANDLE WITH DEMI RAT-TAIL.

Engraved with crest and coronet of a Marquis of Powis.

London, 1745.

Lent by the Earl of Powis.

39 PORRINGER AND COVER. (Plate LXX., Fig. 2.)

Plain, with moulded scroll handles with water leaf on the upper curve. The lid flat domed, with openwork acanthus knob. Chinese engraving. Mark, "R. O" with pellets in circle.

Height, $7\frac{1}{2}$ in.; diameter at mouth, 6 in.

London, 1685.

Lent by Sir Arthur Hayter.

40 CUP, TWO-HANDLED. (Plate XCVII., Fig. 3.)

The handles are scrolled, the bowl plain, divided horizontally by a moulded welt, on a low foot. Engraved with arms and crest of Creagh of Tipperary.

Height, $6\frac{1}{2}$ in.; diameter, 6 in.

Dublin, 1716.

Lent by Sir Arthur Hayter.

CASE F.

1 TANKARD. (Plate LXIII., Fig. 1.)

With flat domed lid. Cylindrical, with reeded moulding top and bottom.
Scroll ribbed handle and volute billet.
Height, 9 inches.
York, 1678. Maker, Marmaduke Best.

Lent by the Earl of Wilton.

2 & 3 PAIR OF JUGS, EWER-SHAPED, ON FOOT.

Plain, engraved with ducal coronet and garter. Mark, "E V" in oval shield.
Height, 12 inches.
London, 1733.

Lent by Mr. J. E. Taylor.

4 CAUDLE CUP AND COVER, WITH EMBOSSED AND CHASED LION AND UNICORN, TWO-HANDLED. (Plate LXV., Fig. 1.)

Height, 8½ in.; diameter at lip, 6 in.
London, 1666. Mark, "T P"; pellet between, with two pellets and cinquefoil beneath, in plain shield.

Lent by Sir Charles Welby.

5 TANKARD, WITH FLAT DOMED LID.

Cylindrical, with moulding at top and bottom. Scroll handle, pricked initials, with zigzag ornament at hinge, volute billet. Mark, "S H" in dotted oval in oval shield.
Height, 5½ inches.
London, 1676.

Lent by the Earl of Wilton.

6 & 7 A PAIR OF SCONCES. (Plate LXXXIV., Fig. 1.)

Single bracket, the back sexfoil, chased in each compartment with baskets of flowers and fruit, divided by oak leaves, surmounted by a triple intertwined knot, with flower centre and acorns above; the centre projects, and is decorated with six plain ovals, a tulip between each, radiating from an open flower which holds the bracket, in the form of a man's arm, the hand grasping a branch supporting a round pan, the border of which is chased with twelve ovals and acanthus husks alternately and the centre slightly sunk, with twelve radiating flutes. The nozzle has four chased acanthus leaves applied. Mark, "I L" with mullet and baron's crown above in shaped shield.

London, 1684.

Lent by Messrs. Crichton Bros.

8 & 9 PAIR OF CASTERS. (Plate CVIII., Fig. 1.)

Plain, vase-shaped. The tops pierced with a quatrefoil diaper above and a tulip and geometric pattern below. A singular crest is engraved on these.

Height, 6 inches.

London, 1709. Maker probably "William Keatt."

Lent by Mrs. Dring.

10 & 11 PAIR OF CANDLESTICKS. (Plate XCVII., Fig. 1.)

With faceted and fluted tapering shafts and octagonal collar and foot. Engraved with Chinese subjects. Mark, "W H"; flower above, ring inclosing pellet below in quatrefoil shield.

Height, $9\frac{1}{2}$ in.; width at base, $7\frac{3}{4}$ in.

London, 1669.

Lent by Sir Charles Welby.

12 SALVER. (Plate LXV., Fig. 2.)

Circular; wide border with floral ornament embossed, plain sunk centre, engraved with arms and crest of Turner of Wareham, co. Norfolk, and feather mantling, on plain spreading foot.

London, 1661. Maker's mark, "H W"; mullet below, in plain shield.

Lent by Messrs. Crichton Bros.

13 BOWL. (Plate LXX., Fig. 1.)

With eight indentations and moulded border, and eight panels of flat chasing in the Chinese taste, with matting between, on plain, slightly spreading foot.

Diameter, 11 inches.

London, 1685. Maker, "D B," with sun in splendour above and inverted crescent below in quatrefoil shield, probably Buteux.

Lent by the Earl of Wilton.

14 SAUCER-DISH, OF SHALLOW FORM, ESCALLOPED BORDER. (Plate LVIII., Fig. 3.)

The centre outlined with a shield surrounded by seeded ovals, in a circle of alternate punched beads and rosettes, radiating from which are eight lines, each inclosing an embossed and punched seeded fruit, and scrolls. There are two applied handles, formed as scallop shells.

London, 1634. Mark, "T" over "M" conjoined, in shaped shield, for T. Maunday.

Width over handles, 8½ inches.

Lent by Messrs. Crichton Bros.

15 TANKARD.

The lid flat topped, the thumb-piece of two hollowed hemispheres flanking a pear-shaped hollow. Marks, "London" and "E G" in a rectangular shield.

Height, 4½ inches.

English, 1670.

Lent by Mr. M. T. Kennard.

16 SAUCER-DISH, OVAL. (Plate LVIII., Fig. 2.)

The centre is a plain oval, engraved with coat of arms, within a border of four punched triple-branched flowers, and small punched clusters between, in a punched oval. An outer border comprises at either end a repoussé thistle, with branches of foliage between.

6½ × 5 in.; weight, 3 oz. 9 dwts.

London, 1641. Maker's mark, "T" above and joined to "M" in shaped shield, for T. Maunday.

Lent by Mr. H. Shaw Smith.

17, 18, 19 SET OF TWO TEA CADDIES AND SUGAR CANISTER. (Plate CIX., Fig. 1.)

The tea caddies are plain and rectangular, with moulded top and base, lift-off lid and removable cylindrical cover.

The sugar canister is plain and octagonal and bellied, moulded top and base and cover, with vase-shaped knob.

London, 1713. Maker, Paul Lamerie. First mark.

Lent by Mr. J. E. Taylor.

20 TANKARD AND COVER, WITH PEGS. (Plate CII., Fig. 1.)

Cylindrical; tulip pattern engraved on body and round the border of the slightly domed, flat-topped lid. The scroll ribbed handle ends in a shield, and the thumb-piece is formed of two pomegranates. The three pomegranate feet are joined to the body by chased and applied foliage.

Height, 5½ inches.

York, 1659. Maker, "I P" in quatrefoil shield (probably John Plummer).

Lent by the Earl of Wilton.

21 See No. 21, CASE E.

22 TANKARD, WITH FLAT LID OF TWO MEMBERS.

Cylindrical, with moulding at top and bottom. Scroll handle, pricked initials and 1682, with volute thumb-piece.

Height, $5\frac{1}{2}$ inches.

London, 1681. Maker, "D G," with flower (fleur-de-lis) above and below, in lozenge-shaped shield.

Lent by the Earl of Wilton.

23 SAUCER-DISH, CIRCULAR, OF SHALLOW FORM. (Plate LVIII, Fig. 1.)

The centre embossed with a radiating band of seeded ovals, within a band of larger ovals forming the border. It has small shell-like handles.

Diameter, with handles, $7\frac{1}{2}$ inches.

London, 1655.

Lent by Messrs. Crichton Bros.

24 TANKARD.

The lid flat-topped, the thumb-piece of two hollowed hemispheres flanking a pear-shaped hollow. On the handle is engraved, "P" over "T. F." "1674." Marks, "London" and "W M," with a crown above and mullet below in shaped shield.

Height, $4\frac{1}{4}$ inches.

English, 1671.

Lent by Mr. M. T. Kennard.

25-29 SET OF FIVE TOILET BOXES OF DIFFERENT SIZES.

Octagonal, with shaped domed lids and mouldings.

Dutch, eighteenth century.

Lent by Sir Charles Welby.

30 CHALICE.

Plain, the bowl beaker-shaped, on stem with knop, and spreading moulded foot.

Height, $6\frac{1}{4}$ inches.

London, 1634. Mark, "R W" over cinquefoil in shaped shield.

Lent by the Earl of Wilton.

31 MUG.

Lower part fluted, with threaded band above, and plain ribbed handle.

Maker's mark, "A V" in round shield.

Height, $3\frac{1}{2}$ inches.

Exeter, 1703.

Lent by Mr. E. E. Brand.

32 PORRINGER.

Lower part spirally fluted, with corded band above, and plain threaded handles. Maker, William Gamble.

Height, $2\frac{1}{2}$ inches.

London, 1699.

Lent by Mr. E. E. Brand.

33 & 34 A PAIR OF SCONCES. (Plate LXXXIV., Fig. 2.)

With single bracket, the back an escutcheon, with scrolls and volutes surmounted by an earl's coronet; the centre bears an applied scrolled monogram, A. G., within an oval wreath of laurel, pendent from a bow of ribbon, supported by amorini on either side in high relief. From a circular open flower at the base proceeds the branch, with foliage and deeply fluted sides, partly beaded beneath, supporting a beaded neck and round pan with spirally fluted centre, gadroon border, and plain moulded nozzle.

London, 1695. Maker, Peter Harrache.

Lent by Messrs. Crichton Bros.

35 BOWL. (Plate LXXI., Fig. 2.)

With eight indentations and raised richly foliated border; divided into eight panels, engraved with Chinese subjects, with vertical matted regions between, on plain slightly spreading foot. The front panel is engraved with shield of arms, and feather mantling, within palm branches. Mark, "T A" linked.

Diameter, $11\frac{1}{2}$ inches.

London, 1687.

Lent by Mr. G. E. Martin.

36 PAIR OF CASTERS, VASE-SHAPED. (Plate CVIII., Fig. 3.)

The cover domed, pierced with rosettes, scrolls, and horizontal bars with circles, and surmounted by small turned knob. The upper part of the body has six pierced and chased vertical interlaced ornaments, like embroidery, depending from aprons. The lower part has six open-work shells, applied. Mark, "T, B" in ellipse.

Height, 5 inches.

London, 1732.

Lent by Mr. George Cawston.

37 TO 40 SALVERS, SET OF FOUR.

Square, shaped at the angles, engraved with arabesqued border and arms and crests of Gorges. Maker, Paul Lamerie. First mark.

Diameter, 5 inches.

London, 1722.

Lent by Sir Charles Tennant.

CASE G.

1 SPOON, WITH SPIRAL KNOB.

Maker's mark, a key.
Hall mark, London, 1488.

Lent by Mr. E. W. Stanyforth.

2 SPOON, WITH DIAMOND POINTED KNOB.

Maker's mark, Lombardic "L."
Hall mark, London, 1490.

Lent by Mr. E. W. Stanyforth.

3 SPOON, WITH APOSTLE.

Maker's mark, Lombardic "L."
Hall mark, London, 1490.

Lent by Mr. E. W. Stanyforth.

4 SPOON, WITH APOSTLE, ST. BARTHOLOMEW.

Maker's mark, fringed "s."
Hall mark, London, 1493.

Lent by Mr. E. W. Stanyforth.

5 TO 15 SET OF ELEVEN APOSTLE SPOONS, GILT.

Maker's mark, a fringed "s."
Hall mark, London, 1519.

Lent by Mr. E. W. Stanyforth.

16 SPOON, WITH APOSTLE.

Owner's initials on nimbus, "H C 1654 R N."
Hall mark, London, 1540.

Lent by Mr. E. W. Stanyforth.

17 SPOON, WITH SEAL TOP.

Owner's initials on top, "P E."

Maker's mark, a star within a crescent.

Hall mark, London, 1558.

*Lent by Mr. E. W. Stanyforth.***18 SPOON, WITH APOSTLE, ST. JAMES THE LESS.**

Maker's mark indistinct.

Hall mark, London, 1570.

*Lent by Mr. E. W. Stanyforth.***19 SPOON, WITH LARGE MAIDEN'S HEAD.**

Maker's mark, a star within a crescent.

Hall mark, London, 1578.

*Lent by Mr. E. W. Stanyforth.***20 SPOON, WITH SEAL TOP, SILVER GILT.**

Maker's mark, a star within a crescent.

Hall mark, London, 1578.

*Lent by Mr. E. W. Stanyforth.***21 SPOON, WITH APOSTLE, ST. JAMES THE LESS.**Inscription on handle, "NATA . ANO . DNI . 1578 . OCTOB . 10 . INTER . HOR
. 12 . ET . PRI . IN . AURORA . SUSCEPTORE . QUAL . MOYVE."

Maker's mark, a bunch of flowers.

Hall mark, London, 1578.

*Lent by Mr. E. W. Stanyforth.***22 SPOON, WITH BALUSTER AND SEAL TOP.**

Maker's mark, a star with two pellets.

Hall mark, London, 1582.

*Lent by Mr. E. W. Stanyforth.***23 SPOON, WITH LION SEJANT.**

Maker's mark, a star with two pellets.

Hall mark, London, 1585.

*Lent by Mr. E. W. Stanyforth.***24 SPOON, WITH SEAL TOP.**

Maker's mark, a star as a pendant. Initials on seal.

Hall mark, London, 1586.

Lent by Mr. E. W. Stanyforth.

25 SPOON, SMALL, WITH SEAL TOP.

Maker's mark, a star as a pendant.
Hall mark, London, 1587.

Lent by Mr. E. W. Stanyforth.

26 SPOON, WITH BALUSTER SEAL TOP.

Maker's mark, "T" in a crescent.
Hall mark, London, 1595.

Lent by Mr. E. W. Stanyforth.

27 SPOON, SILVER GILT, WITH BALUSTER SEAL TOP.

Maker's mark, a star in a crescent.
Hall mark, London, 1595.

Lent by Mr. E. W. Stanyforth.

28 SPOON WITH APOSTLE, ST. MATTHEW.

Initials on back of bowl, "I X F." Legend on stem, "beati mundo corde."
Maker's mark, "W" in a crescent.
Hall mark, London, 1601.

Lent by Mr. E. W. Stanyforth.

29 SPOON, SILVER GILT, WITH BALUSTER SEAL TOP.

Maker's mark, "W" in a crescent.
Hall mark, London, 1604.

Lent by Mr. E. W. Stanyforth.

30 SPOON, WITH APOSTLE, ST. THOMAS.

Maker's mark, "C. W."
Hall mark, London, 1606.

Lent by Mr. E. W. Stanyforth.

31 SPOON, WITH A LION SEJANT SUPPORTING A SHIELD.

Maker's mark, "W" in a crescent.
Hall mark, London, 1609.

Lent by Mr. E. W. Stanyforth.

32 SPOON, WITH APOSTLE, ST. JAMES THE LESS.

Initials on back of bowl, "H. C."
Hall mark, London, 1614.

Lent by Mr. E. W. Stanyforth.

33 SPOON, WITH BALUSTER SEAL TOP.

Maker's mark, "T" in a "C," initials on top "^{E C}_{M S}".
Hall mark, London, 1616.

Lent by Mr. E. W. Stanyforth.

34 SPOON OF SMALL SIZE, WITH SEAL TOP.

Maker's mark, "R. G."
Hall mark, London, 1617.

Lent by Mr. E. W. Stanyforth.

35 SPOON, WITH BALUSTER SEAL TOP.

Maker's mark undecipherable.
Hall mark, London, 1621.

Lent by Mr. E. W. Stanyforth.

36 SPOON, WITH APOSTLE, THE SAVIOUR OR "MASTER."

Initials on back, "^{A X S}_{A X T}".
Hall mark, London, 1624.

Lent by Mr. E. W. Stanyforth.

37 SPOON, WITH LARGE BALUSTER SEAL TOP.

Maker's mark, "E H" with pellet above and below.
Hall mark, London, 1627.

Lent by Mr. E. W. Stanyforth.

38 SPOON, WITH LARGE BALUSTER SEAL TOP.

Hall mark, Norwich, 1636.

Lent by Mr. E. W. Stanyforth.

39 SPOON, WITH APOSTLE, ST. PHILIP.

Initials on back of bowl, "^{X A X G X}_{X S X B X}".
Hall mark, London, 1636.

Lent by Mr. E. W. Stanyforth.

40 SPOON, SLIP TOP.

Maker's mark, "C" within a "D"; initials on the slip, "T, C".
Hall mark, London, 1637.

Lent by Mr. E. W. Stanyforth.

41 SPOON, WITH BALUSTER SEAL TOP.

Initials on back of bowl, "I X R"
E X B
Hall mark, London, 1654.

Lent by Mr. E. W. Stanyforth.

42 SPOON, WITH BALUSTER SEAL TOP.

Initials on the top, "E. B."
M. H.
Hall mark, London, 1655.

Lent by Mr. E. W. Stanyforth.

43 SPOON, WITH LARGE BALUSTER TOP.

Maker's mark, "I. I." above a pellet.
Hall mark, London, 1658.

Lent by Mr. E. W. Stanyforth.

44 SPOON, WITH LARGE BALUSTER SEAL TOP.

The date is unusually late for this form of spoon. Initials on top, "H H".
Hall mark, London, 1679.

Lent by Mr. E. W. Stanyforth.

45 SPOON, WITH FLAT HANDLE AND CIRCULAR TOP, ON WHICH IS ENGRAVED
A SKULL.

On the front of the stem is engraved the legend "LIVE TO DIE," on the back,
"DIE TO LIVE."
Maker's mark, "I. P."
Hall mark, York, 1661.

Lent by Mr. E. W. Stanyforth.

46 SPOON, WITH FLAT HANDLE, SQUARE TOP, AND RAT TAIL AT BACK.

Initials on back of stem "I. F. E."
Maker's mark, "I I" above a cinquefoil.
Hall mark, London, 1665.

Lent by Mr. E. W. Stanyforth.

47 SPOON, WITH FLAT HANDLE, CLEFT AT THE TOP.

Of the shape termed "pied de biche." Initials on back, "M K" and rat
tail.
Hall mark, London, 1673.

Lent by Mr. E. W. Stanyforth.

48 SPOON, OF SMALL SIZE, WITH FLAT HANDLE, CLEFT AT THE TOP.

With rat tail at back, and initials "W. F. M."
Hall mark, London, 1674.

Lent by Mr. E. W. Stanyforth.

49 SPOON, FLAT HANDLED, CLEFT AT THE TOP.

Decorated with die-struck work of a cherub's head terminating in an acanthus leaf. At the back of the bowl is a rat tail, forming the centre of an acanthus leaf.

Maker's mark, "A. K." above a cross with two pellets.
Hall mark, London, 1677.

Lent by Mr. E. W. Stanyforth.

50 SPOON, FLAT HANDLED, WITH SMALL CLEFTS AT TOP.

Decorated with a die-stamped ornament; the back of the bowl is similarly decorated.

Maker's mark, "E. H." between a crown and a crescent.
Hall mark, London, 1682.

Lent by Mr. E. W. Stanyforth.

51 SPOON, VERY SMALL.

With top cleft in the form of an acanthus leaf. The rat tail at back is quite plain.

Maker's mark, an anchor.
Hall mark, London, 1686.

Lent by Mr. E. W. Stanyforth.

52 SPOON, GILT, FLAT HANDLED, WITH CLEFT TOP.

Which is decorated back and front with an engraved acanthus scroll. The rat tail at back forms the centre rib of an acanthus leaf. Initials, "M. C."

Maker's mark, "R. M."
Hall mark, London, 1691.

Lent by Mr. E. W. Stanyforth.

53 SPOON, FLAT HANDLED, WITH SMALL CLEFT AT TOP.

Plain rat tail at back, and initials "E. B." Maker's mark, "T. O."
Hall mark, London, 1697.

Lent by Mr. E. W. Stanyforth.

CASE H.

Lent by Mr. E. E. Brand. (Plate XXXVIII.)

- 1 SPOON, WITH HEXAGONAL-SHAPED TOP. (Fig. 1.)
London, 1538.
- 2 TWO SPOONS, WITH SPIRAL KNOBS. (Fig. 2.)
Exeter, sixteenth century.
- 3 SEAL-TOP SPOON. (Fig. 3.)
London, 1544.
- 4 SEAL-TOP SPOON. (Fig. 4.)
London, 1580.
- 5 FIVE SPOONS, WITH MAIDENHEAD TOPS. (Fig. 5.)
Exeter, sixteenth century.
- 6 THREE SPOONS, WITH LION SEJANT. (Fig. 7.)
London, 1573-1585.
- 7 SEVEN SEAL-TOP SPOONS. (Figs. 6 and 9.)
London and Exeter, 1596 to 1634.
- 8 APOSTLE SPOON, ST. ANDREW.
London, 1607.
- 9 APOSTLE SPOON, ST. JAMES THE LESS. (Fig. 8.)
London, 1646.
- 10 TWO APOSTLE SPOONS.
Exeter, early seventeenth century.

11 ONE TREFOIL SPOON.

Exeter, *circa* 1670.

12 TWO TREFOIL SPOONS.

London, 1699.

13 ONE SHIELD-TOP SPOON.

Exeter, 1723.

14 THREE TREFOIL SPOONS, ONE GILT.

London, 1696, 1698, and 1704.

Lent by Mr. John Henry Walter. (Plate XXXVIII., Figs. 12, 13 and 14.)

15 COLLECTION OF THIRTY TREFOIL-ENDED SPOONS, OF THE FOLLOWING DATES.

All London; 1666, 1667, 1668, 1671, two of 1673, 1675, 1677, 1678, 1681, 1682, 1683, 1684, 1685, 1686, 1688, 1690, 1691, 1693, 1694, 1695, early part of 1696, later part of 1696, 1697, 1698, 1699, 1700, 1702, 1707, 1708.

Lent by Mr. M. T. Kennard.

16 SIX SPOONS.

Rat-tailed, with flat handles, the bowls and trefoil ends to the handle chased with scroll foliage.

London, 1688.

Mark, "s h," mullet below, in shaped shield.

Lent by Dr. Lloyd Roberts.

17 SIX SPOONS. (Plate XXXVIII., Fig. 11.)

With curved hoof handles, engraved with monograms of General Schuyler, the crest of the family engraved on the back.

London, 1652.

CASE I.

1 TOILET SERVICE, GILT. (Plate LXXXII.)

Consisting of two large rectangular boxes, $10\frac{1}{2}$ in. long, 8 in. wide; a pair of tazzas, $7\frac{1}{2}$ in. diameter, and height, $2\frac{1}{2}$ in.; two circular boxes, $5\frac{1}{2}$ in. diameter; two smaller, $3\frac{1}{2}$ in. diameter; two bowls with scroll handles and covers with fluted knobs, height, 4 in., diameter of cover, $5\frac{1}{4}$ in.; a pair of hexagonal flagons with flat tops and tapering necks with screw stoppers; two oval vases with covers, height, $4\frac{1}{2}$ in.; an oval brush, a dusting brush, an oblong brush with pincushion top, length, $6\frac{3}{4}$ in., and a pair of candlesticks, with baluster stem fluted and gadrooned, and octagonal foot, height, 6 in. The service is plain with gadrooned edges, and bears in the centre an engraved cartouche of scrolled and acanthus ornament with laurel wreaths, and a crest under an earl's coronet. The tazzas and candlesticks are marked with "P. R." in plain shields, perhaps for Philip Rollers, the rest unmarked.

The mirror, measuring 2 ft. 5 in. by $19\frac{1}{4}$ in., is framed in a plain ogee moulding with escutcheons at the angles. The pediment above is surmounted by a vase with fruit and garland between two scrolls: on either side is a seated child holding the ends of a garland of oak, which passes from one to the other. Above the garland is an oval medallion of engraved ornament in a cable frame. At the two extremities of the frame are turned finials. The whole cast in relief and superbly chased.

English, early eighteenth century.

Lent by Earl Brownlow.

2 ETUI CASE, QUIVER-SHAPED, GILT.

The ground is panelled, burnished and matted, with engraved monogram "E. B." under ducal crown. Marks, none.

Height, $3\frac{1}{4}$ inches.

English, early eighteenth century.

Lent by Earl Brownlow.

JEWEL ROOM.

CASE J.

1 HORN, WITH GILT MOUNTS. (Plate I.)

The cover domed and scaled with fret of trefoil leaves and cusped knob. The lip bears a scrolled vine on matted ground and is secured to a band by straps of open-work bordered by cusplings. The horn terminates in a grotesque head and is encircled by a second band. The two main supports are architectural, with cusped pinnacles and flying buttresses, joined by an arch with open-work parapets, and the third support is bossed into a cinquefoil with trefoil border. Under the cover, inside, is a shield of arms in bright opaque enamel. Mark, a gothic "H" under a rude crown.

Height over all, 14½ inches.

German, early fifteenth century.

Lent by Mr. J. Pierpont Morgan.

2 TUDOR CUP, ON FOOT, GILT. (Plate XXXVI., Fig. 1.)

The cup is shaped like a font, depressed in form, having a shallow cylindrical bowl with concave base; the stem is separated from the bowl by an applied rope border, and is thick, with seventeen flutes, which reappear on an ogee step as seventeen bosses. The base is vertical, decorated with panels of minute foliage in bas-relief, between fillets over a sunk and half round moulding. Round the rim of the bowl is engraved, in Lombardic letters, on hatched ground, "† BENE. DICTVS. DEVS. IM. DONA. SVIS. AME." Below this the bowl is engraved, on the sides, with a scale pattern, and beneath with engraved and very slightly raised circles. The inside of the bottom of the bowl is hammered into hexagons, corresponding with the circles. Maker's mark indistinct. This cup, although richer in decoration, in form recalls the fine communion cups of Wymeswold, Leicestershire, and of Sandwich, Kent, both of which Mr. Cripps assigns to a date within the first quarter of the sixteenth century.

From the Dunn-Gardner sale.

Height, 4½ in.; diameter, 4¾ in.

London, 1521.

Lent by Mr. J. A. Holms.

3 TUDOR CUP, ON FOOT, GILT. (Plate XXXVI., Fig. 2.)

The bowl has plain vertical sides, with an inscription in Lombardic letters on stippled ground, "SOLI DEO HONOR ET GLORIA," each word divided by a fruit, the last distinguished by a fruit with foliage. The curve of the bowl is faceted into five horizontal bands by the hammer. A cable moulding conceals the junction of the plain broad and trumpet-shaped stem, which is seated on a low moulded circular base, enriched with delicate bead and string ornament. A similar cup in St. Mary's, Sandwich, has been used for the Communion. Mark, a monogram undecipherable.

Height, $3\frac{1}{2}$ in.; diameter, 5 in.
London, 1500.

Lent by Sir Samuel Montagu.

4 THE RODNEY CUP AND COVER, OF MAZER SHAPE, BUT ENTIRELY SILVER GILT.

The cover is half-melon shape, surmounted by a small drum with flat top engraved with the Rodney arms. The cup, also of melon shape, has a high cylindrical neck, concealed by the cover, and a low sexfoil foot. It has a broad and massive-looking handle attached to the bowl and projecting from it, at first at a slight angle, but curving upwards into a broad pointed scrolled end. There are four finely beaded borders and thin mouldings separating the different regions. It was probably made for Sir J. Rodney, Kt., *c.* 1512, and had remained in the possession of his family until a recent date. Marks, none. Figured in Cripps' "Old English Plate," 6th ed., p. 265, No. 43.

Height, $6\frac{1}{2}$ in.; diameter, $4\frac{1}{2}$ in.
English, sixteenth century.

Lent by Sir Samuel Montagu.

5 MAZER-BOWL. (Plate XXXIV., Figs. 1 and 2.)

Of maple wood, mounted in silver-gilt. The rim bears the inscription, "BENEDICTA . SIT . SANTA . TRINITAS . IOHN . NOBOL," with engraved foliage between the words, on stippled ground. The boss bears the sacred monogram "IHS".

Height, $2\frac{1}{2}$ in.; diameter, $5\frac{1}{2}$ in.
English, *circa* 1500.

Lent by Messrs. Crichton Bros.

6 MAZER OF MAPLE WOOD, MOUNTED IN SILVER GILT. (Plate XXXV., Fig. 2.)

The band is plain with a very minute border of quatrefoils above and of foliated ornaments below, with plain mouldings. The bowl is held by a scalloped

and engraved fret. The central boss bears a Tudor rose surrounded by leaves, plain mouldings, and a radiated scallop border. Marks, "London" and a maple leaf.

Height, $2\frac{1}{2}$ in.; diameter, $5\frac{1}{2}$ in.

London, 1510.

Lent by Sir Samuel Montagu.

7 MAZER ON FOOT, THE BOWL OF BROWN SERPENTINE, APPARENTLY CONTEMPORARY, THE MOUNTS GILT. (Plate XXXV., Fig. 1.)

The band is plain between minute beaded borders and mouldings. The fret is leaf-shaped, finely indented at the point. The upper surface of the foot has lobes, spirally disposed upon a finely beaded and moulded base.

Height, 4 in.; diameter, $6\frac{1}{2}$ in.

English, sixteenth century.

Lent by Sir Samuel Montagu.

8 SPOON, PARTLY GILT. (Plate XXXVII., Fig. 2.)

The stem of flattened hexagonal section, inscribed "SVNT NVCOLAS PRAY FOR WS," with seal top, surmounted by the figure of St. Nicholas restoring the children to life.

London hall-mark for the year 1488, and bearing for the maker's mark the sacred initials and cross.

Lent by Mr. J. A. Holms.

9 SPOON. (Plate XXIX., Fig. 3.)

The bowl and stem of cut and engraved crystal, the mounts gilt. The attachment between the bowl and stem bears an exquisitely chased mask; the stem is cut in vertical facets with diagonal cross cuts, connected to a fluted crystal ball by a mount bearing a minute mask. The termination is an open-work knob of eight straps converging, with mouldings and beads.

Length, $6\frac{1}{2}$ inches.

Italian, sixteenth century.

Lent by Mr. J. E. Taylor.

10 MORSE.

Of translucent enamel on silver. The miracle of St. Galgano. From the Abbey of St. Galgano, near Siena.

Sienese, fourteenth century.

Lent by Mr. J. H. Fitzhenry.

11 STANDING CUP, GILT.

Embossed in low relief with arabesqued strap-work ornament, and three applied female heads, proceeding from embossed wings, near the base. The stem vase-shaped, with bracketed handles, on high embossed foot.

Height, 10 $\frac{1}{4}$ inches.

Nuremberg, seventeenth century.

Lent by Sir Charles Welby.

12 COCOA-NUT CUP.

Plain mount at rim and bottom with engraved cut leaf edges, held together by three hinged straps having zig-zag ornament down centre and engraved cut leaf edges, the whole borne on a naked boy, resting on a raised plain circular base.

Maker's mark, "G G," pellet above and below, in shaped shield (Geo. Gibson).
York, 1683.

Lent by Messrs. Crichton Bros.

13 STONEWARE JUG, WITH GILT MOUNTS.

The cover is embossed with heads in medallions and fruit. The neck mount engraved with Elizabethan strap and foliage ornament. The thumb-piece a mermaid with forked tail over a rectangular diaper. Foot a leaf fret over minute ovolo border. The lip added at later date.

Mark, "I H" in monogram on shaped shield.

Height, 8 inches.

London, 1566.

Lent by Sir Charles Welby.

14 STANDING CUP AND COVER, GILT.

The cover is a flattened dome, embossed with fruit and strap-work in low relief on a matted ground, surmounted by a figure of Mars on a high cylindrical pedestal. The body has three oval panels of strap-work containing a lion, a stag, and a bear in landscapes: rising from the bottom and passing upward between the panels are three vases with flowers, the rest fruit and strap-work. The stem is trumpet-shaped, reversed above and below a flattened embossed knop. The base is bulbous, embossed with fruit, upon a nearly flat stand with arabesqued strap-work.

Height, 13 $\frac{1}{4}$ inches.

German, seventeenth century.

Lent by Mr. F. Leverton Harris.

15 STONEWARE JUG, WITH GILT MOUNTS. (Plate L., Fig. 2.)

The cover embossed with masks in medallions and fruit. The thumb-piece with a lion's head on the front, and crowned female head on reverse. The neck delicately engraved with a helmeted portrait, and a lady in ruff, in circular medallions with foliage between. The handle mount bears the engraved letters "W. D. D. D." The base has a leafy fret and embossed fruit.

Height, 10½ inches.

Mark, "Exeter," probably Matthew, 1576.

Lent by Mr. E. E. Brand.

16 CUP, BOWL-SHAPE, ON HIGH STEM, GILT.

The lip is vertical, engraved with a running scroll of vine pattern; beneath this the bowl expands and bears a series of oblong bosses, inclosed in plain strap-work, with a narrow, delicate border fastened by studs enamelled black; the bottom of the bowl forms a series of lesser bossings. The stem is vase-shaped and embossed with masks and shells. The foot is circular, domed, and trumpet-shaped above, with arabesqued scrolls in flat embossing on matted ground.

Height, 9½ inches.

Nuremberg, seventeenth century.

Lent by Mr. F. Leverton Harris.

17 STATUETTE OF CHARLES I. (Plate LVII., Fig. 2.)

Apparently after a picture by Vandyck. The pose is graceful and the modelling most careful. On ebony pedestal with silver mounts.

Total height, 9½ inches.

French (?) seventeenth century.

Lent by Mr. J. E. Taylor.

18 STEEPLE CUP AND COVER, SMALL, GILT. (Plate LV., Fig. 2.)

The cover is domed, and embossed with three acanthus leaves over three fruits. The steeple, on three scrolled brackets, is plain, but marked with chevrons and surmounted by a spike. The bowl is conical, embossed half way up, like the cover, but with the addition of small scallops at the base. The upper part is inscribed "IDI RNT." The stem is slender and balustered on a circular rising foot, chased with acanthus to correspond, and finished with a minute stamped ovolo.

Height, 12½ inches.

London, 1623. Maker's mark, "T. F." in cipher.

Lent by Mr. F. Leverton Harris.

19 SMALL CUP. (Plate LV., Fig. 1.)

The bowl is octagonal above, rudely engraved with slight vandyke ornament in panels, the initials "E H M" dotted in front. On the lower half of the bowl is

a calyx-like ornament, embossed. The stem is slender and balustered, on small foot engraved with an acanthus rosette. "E H M" pricked on front. Maker's mark, "R. G." with mullet and pellet.

Height, 6½ inches.

London, 1625.

Lent by Messrs. Carrington.

20, 21, 22, 23 SET OF FOUR CUPS.

Cylindrical, tapering towards the base, with light scrolled handles. Maker's mark, "R. O." a trilobed leaf above and mullet below on plain shield. On the front "A. C." in monogram under an earl's coronet.

Height, 3½ in.; diameter, 2½ in.

London, 1699.

Lent by the Duke of Beaufort.

24 & 25 PAIR OF CYLINDRICAL TOILET BOXES.

On the cover a monogram, "A. C. J." in a laurel wreath, applied, with chased acanthus border beyond. The margins of the cover and base are nerled and the sides bear two small borders of acanthus. "T. B." linked for Thomas Bolton, Alderman of Dublin, and Assay Master, 1696.

Height, 2½ in.; diameter, 3½ in.

Irish, 1695.

Lent by Mr. William James.

26 & 27 PAIR OF CENSERS OF ARCHITECTURAL FORM.

The covers are in two tiers, the upper octagonal with vertical sides, battlemented and buttressed, each face pierced with two double light traceried windows surmounted by a low pyramidal scaled roof, finished with six-sided knob upon a plain, concave base. The lower tier has similar but larger pointed windows and a quatrefoil in the spandrel between, below a crocketed arch with buttress supports and high quadrangular turrets. The chains pass through four of these, and behind there is a battlemented wall with lancet windows. The bowl is low with eight facets, seated on a broad, stepped, and richly moulded base. The top mount has a ring handle in an eight-sided cone and knop.

Height, 9½ inches.

German, sixteenth century.

Lent by Mr. Charles Davis.

28 TANKARD, WITH FLAT COVER.

The thumb-piece with diverging spirals. Engraved on the front with feather mantling and the arms of Jenny of Great Cressingham, Norfolk, and initials "E. T. J." Marks, "T H" over mullet on plain shield and the Norwich town mark, a sprig of rose and a crown, both on plain shields. Probably the mark of Thomas Havers.

Height, $6\frac{1}{2}$ in. ; diameter at mouth, $4\frac{1}{4}$ in.
Norwich, *circa* 1695.

Lent by Mr. J. Dixon.

29 TANKARD, WITH FLAT TOP.

The thumb-piece has diverging spirals and incised ornament. Engraved in front with a coat of arms, six annulets. Mark, "P M" with mullet above and fleur-de-lis below in quatrefoil shield.

Height, $7\frac{1}{2}$ in. ; diameter at mouth, $5\frac{1}{4}$ in.
London, 1683.

Lent by Mr. J. Dixon.

30 TANKARD, WITH FLAT COVER.

The thumb-piece is moulded into leafy flutes. On the front are engraved the arms of the East India Company, and on the handle "E. F." Maker's mark, "T I" between two mullets in plain shield, Thomas Issod.

Height, $8\frac{1}{2}$ in. ; diameter, $5\frac{1}{2}$ in.
London, 1708.

Lent by Mr. J. Dixon.

31 PEG TANKARD.

Cover plain, with flat-domed top. The thumb-piece of two fruits, and resting on three pomegranate feet, feet attached by trilobed, indented leaves, applied. Maker, John Thompson.

Height, $8\frac{1}{2}$ in. ; diameter at mouth, $5\frac{1}{2}$ in.
York, 1680.

Lent by Mr. J. Dixon.

32 TANKARD, WITH FLAT COVER.

The thumb-piece ends above in diverging spirals, a ball between, and is attached to the lid by a "rat's tail." The handle is scrolled and ends in a shaped shield. It has a shorter "rat's tail" proceeding from the hinge and tapering downwards, a welt which passes round the tankard above the lower attachment of the handle and mouldings at the base. The arms of Featherston impaling Western are on the front. Made by Anthony Nelme.

Height, 8 in. ; diameter at mouth, 5 in.
London, 1699.

Lent by Mr. J. Dixon.

33 TANKARD, WITH FLAT COVER. (Plate LXIII., Fig. 3.)

The thumb-piece is a lion couchant, and below the hinge, on the back of the scrolled handle, is a series of transverse mouldings, diminishing downwards to a beaded point, the handle finishing in a heater shield, crenelated at the top. This is a tankard of the Master Porters and is inscribed underneath: "Will^m Young upper Ruler 1717." Maker's mark indistinct.

Height, 8½ in.; diameter, 5 in.

London, 1703.

Lent by Mr. J. Dixon.

34 JAPAN BLUE AND WHITE CRACKLED BOWL.

With gilt fret mount at the lip, and pierced fret foot of ogree outline, acanthus pattern with incised venation.

Height, 6 in.; diameter, 14 in.

Lent by Messrs. Widdowson and Veale.

35 STANDING SALT, GILT. (Plate XLV., Fig. 2.)

The stand is cylindrical, with domed foot and receptacle, and cover entirely embossed with fruit and lions' heads in escutcheons. There are fine ovolo borders round the foot, receptacle, and cover. The whole rests upon three lions, and upon the domed cover is a pedestal upon which is a warrior in Roman costume. Under the foot is engraved "GIFT * TO * THE * CITTIE * FOR * EVER * THOMAS * VAR--AM." Mark, a pomegranate (?).

Height, 11½ in.; diameter, 5½ in.

London, 1584.

Lent by Mr. J. Pierpont Morgan.

36 BEAKER, GILT. (Plate XXXVII., Fig. 1.)

Short, tapering upwards, on low moulded foot. Rising from the base to half the height are ten salient, bevelled, tapering, slightly waved ribs. Mark, a figure resembling an A in shaped shield.

Height, 3¼ in.; diameter at mouth, 3½ in.

London, 1496.

Lent by Mr. J. A. Holms.

37 CUP AND COVER, GILT.

The cover a depressed dome surmounted by a turned pedestal and figure of a wild man. The bowl cylindrical, scrolled above and below, embossed with fruit, cartouches, and masks. The stem vase-shaped with scrolled handles upon high embossed and engraved foot. Mark, a bear. Inside the cover in pricked engraving a coat of arms and "F V M 1585."

Height, 11 inches.

Bern, sixteenth century.

Lent by Sir Charles Tennant.

CASE K.

1 & 2 PAIR OF ITALIAN ALTAR CANDLESTICKS, GILT, AND SET WITH ROCK CRYSTAL. (Plate XXXI.)

The surfaces enamelled with delicately scrolled foliage in translucent colours. Italian, seventeenth century.

Lent by Mr. Leopold de Rothschild.

3 EWER, GILT, WITH APPLIED MEDALLIONS OF ENAMEL.

The lip is formed of a plain reeded moulding, the spout horizontal, projecting, three-lobed at the extremity, supported by a console bracket with vertical mouldings and scrolled. The upper third of the ewer is separated by a welt, or projecting half-round moulding with nulled ornament, and has two horizontally placed oval medallions of geometrical ornament, left silver, on a dark blue enamelled ground, surrounded by engraved and pounced arabesque ornament. Two similar medallions, placed vertically, decorate the lower part of the body; also with arabesque ornaments surrounding them. Below are four pairs of ribs, scrolled above to represent buttress brackets, applied in high relief, projecting from the base of the body to one-third of its height, with an architectural background of incised and matted work, connected horizontally by a strap of similar ornament. The foot is low, and consists of two discs connected by a short necking. The handle is quite plain and curves over at the top in a scroll, rectangular in section.

Height, 8½ inches.

Spanish, circa 1610.

Lent by Mr. Percy Macquoid.

4 CAUDLE CUP, GILT.

The cover plain, a depressed dome, with turned knob. The handles are plain scrolled, the neck plain, concave; the body boldly repoussé in ten slightly spiral round-topped bosses, united above by smaller arches with a sunk dot; the foot plain. The cover inscribed *Ex Donis Caroli Secundi Regis Robertus Creightonus*. Mark, "H" on shaped shield. The body is engraved with the Crichton arms in foliated escutcheon on one side and the Royal arms on the other. Mark, "I N"

over an indistinct mullet, in a heart. The lectern in Wells Cathedral bears this inscription: "D^r Rob^t Creyghton upon his return from fiftene years exile wth o^r Sovereigne Lord King Charles ye 2^d, made Deane of Wells in y^e yeare 1660, gave this brazen deske wth God's holy worde theron to the saide Cathedrall Church."

Height, 7½ in.; diameter at mouth, 5 in.

London, cover 1664, cup 1669.

Lent by Mr. J. Dixon.

5 MONSTRANCE, PARCEL GILT. (Plate XXX.)

Mostly cast and chased. The receptacle is oval, glazed, with scrolled bi-symmetric ornament *à jour* round the frame, and supported laterally by two kneeling angels mounted on cornucopias, and centrally by an architectural balustered pedestal, enriched with figures applied under the cap, and draped festoons with fruit, and acanthus in high relief, all resting upon a rayed disc. Below this is a wider and extremely rich font-like pedestal with round arched canopies over saints, silver, divided by terminal figures, gilt, on a salient base decorated with fruit, alternating with cherubs on stippled ground. Below is a short neck with bracketed scrolls with bunches of fruit. The foot is square, with eight figures of saints in round arched niches, silver, a term between each, gilt: low down at the four angles are bracketed scrolls with fruit; the whole resting upon a flat domed base with cherubs or angels and draped festoons in high relief on stippled ground, over plain mouldings the angles of which are concealed by lions' claws.

Height, 21¼ inches.

Spanish, late sixteenth century.

Lent by Lord Battersea.

6 KEY, GILT. (Plate XXVIII., Fig. 2.)

The bow formed of two winged terminal figures, facing and supporting a shield of six rubies and central boss under a priest's hat, representing the arms of the Medici. The neck is of four cherubs over beads and mouldings. The barrel is circular.

Length, 7½ inches.

Italian, seventeenth century.

Lent by Mr. J. E. Taylor.

7 TAZZA, GILT. (Plate XXXIX., Fig. 2.)

The bowl is shallow, engraved inside with a geometric strap pattern, and drops of fruit tied with ribbons and birds. In the centre a female bust in relief on pounced ground. The stem is decorated with a geometric pattern on pounced ground, divided by a flattened embossed knop. The foot is embossed with three single fruits on escutcheons with clustered fruit between. At the base of the bowl, stem and foot, are minute egg and tongue borders. Mark, a snail.

Height, 5½ in.; diameter, 6¼ in.

London, 1583.

Lent by Mrs. Crompton Roberts.

8 BEAKER.

Of cylindrical form, with spreading lip, engraved with an intercrossing border of strap pattern inclosing foliated scroll ornament, including thistle, acorn and fruit, breaking into three vandyked ornaments passing down the body with scrolls, terminating severally in thistles, roses and fruit. The base is moulded and has a band of circles, inclosing pellets, joined by five-pointed stars. Pricked, "C S."

Height, $5\frac{1}{2}$ inches.

London, 1609. Maker, "H M" linked, pellet above, mullet between two pellets below, in shaped shield.

Lent by Mr. F. Leverton Harris.

9 CHALICE, PLAIN, WITH BALUSTER STEM.

Mark, "R. W." with cinquefoil and pellets in a hexagon.

Height, $7\frac{1}{8}$ inches.

London, 1630.

Lent by Mr. E. E. Brand.

10 TANKARD AND COVER. (Plate LI., Fig. 2.)

Cylindrical and tapering, engraved with three heads in laurel wreaths connected by a scroll border with fruit pendants. At the base is a twisted wire with three cherubs' heads, above two bands of delicate chased egg and tongue ornament. The cover domed, engraved with fruit, surmounted by a fluted disc and onion knob. The thumb-piece is a winged mermaid with forked tail. The handle is scrolled, engraved, and terminates at the base in a cherub's head. Marks, "London" and "H. S." above a pellet in shield.

Height, $6\frac{1}{2}$ in.; diameter at base, 4 in., and at the mouth, $2\frac{1}{2}$ in.

English, 1572.

Lent by Mr. J. E. Taylor.

11 SPOON, SEAL-TOPPED, GILT, WITH UNEQUAL HEXAGONAL STEM. (Plate XXXVIII., Fig. 10.)

Engraved "The . Gift . of . John . Metcalf . of . Nappaye . Cosson . iarman . to the . Eare . of . Comerland . 1615."

Length, 7 inches.

English, 1609.

Lent by Mr. Blair Cochrane.

12 CHALICE, PLAIN, WITH BALUSTER STEM. (Plate LVII., Fig. 3.)

Engraved with the arms of Sir Henry Henne, Bart., and feather mantling. Inscribed on the foot, "King Charles the first: received the Communion in this

Boule: on Tuesday the 30th of January 1648 beeing the day in which he was murdered." Mark, "R. C." over broad arrow in heart.

Height, $7\frac{1}{2}$ inches.

London, 1629.

Lent by the Duke of Portland.

13 TANKARD AND COVER. (Plate LI., Fig. 1.)

The cover domed, with escutcheons and fruit embossed in high relief, surmounted by a minute onion knob on a rayed table. The tankard is divided by rings of egg and tongue moulding or bent wire, into three regions, which are engraved with geometric strap-work. The base is convex, embossed like the cover. The handle is slightly engraved in front. The thumb-piece is a winged mermaid with forked tail. Mark, "S · F," interlaced, in shaped shield.

Height, $8\frac{1}{4}$ inches.

London, 1578.

Lent by Mr. Leopold de Rothschild.

14 GOBLET ON STEM, GILT. (Plate LVII., Fig. 1.)

The bowl beaker shaped, with three vandyked ornaments at top and three at bottom, bulging out below into a bold moulding with oval ornament, on baluster stem with large plain knob and octofoil collar below, terminating in spreading base, with scroll ornaments and egg and tongue border.

Height, $5\frac{1}{2}$ inches.

London, 1581. Maker "S.B" mullet above and below in shaped shield.

Lent by Mr. J. A. Holms.

15 TAZZA, GILT.

The bowl shallow, with two bands of engraved strap and arabesqued ornament and fleur-de-lis vandykes. In the centre is engraved a coat of arms and N. S. The stem is fluted, divided centrally by a salient collar, decorated, and the foot is embossed with three female heads on escutcheons with fruit between. Round the margin is a minute ovolo border. Arms of Saumarez. Mark, "A" with three pellets in shaped shield.

Height, $5\frac{1}{2}$ in.; diameter, $7\frac{1}{2}$ in.

London, 1565.

Lent by Mr. J. E. Taylor.

16 BELL SALT, IN THREE TIERS, GILT. (Plate XLVI., Fig. 2.)

The domed cover is embossed with four burnished acanthus leaves, a pear between each, on a matted ground. It is surmounted by a perforated ball and spike, detachable by a screw, to be used as a caster. The two lower compartments have a partly geometric design of strap-work embossed in low relief, with rosettes, etc., in the spaces, on a matted ground. They form receptacles for salt,

and are separated by sunk mouldings, the whole standing upon three ball feet. Within one of the strap-work circles on each compartment is a shield pricked with "E. T. D." over a tulip, and in the others the Tudor rose and a rosette. It is supported upon three ball feet, which are embossed with birds' claws.

Height, $9\frac{1}{2}$ in.; greatest diameter, $3\frac{1}{2}$ in.

London, 1591. Maker's mark "N. R." within a shield with pellets beneath.

Lent by Mr. F. Leverton Harris.

17 CUP.

Of Tazza shape, plain wide squat bowl, on spreading stem, having dog-tooth moulding at top and bottom, and collar near top with egg and tongue moulding, and base with similar ornamentation.

Maker's mark, "I M" over a pig in plain shield.

London, 1637.

Lent by Mr. F. Leverton Harris.

18 BEAKER. (Plate XLVI., Fig. 1.)

With an intercrossing border of strap pattern with foliated scrolls, following the rim, breaking into three vandyked ornaments passing down the body and formed each of two cinquefoil rosettes on scrolled stems with leaves. The base is spreading, with ovolo ornament and reeded border, and band of ornament and reeding above.

Maker's mark, "S" over "W" in shaped shield.

Height, $6\frac{1}{2}$ inches.

London, 1612.

Lent by Mr. J. A. Holms.

19 BEAKER.

Plain, with incised intersecting line border and rudely designed vandykes. Norwich marks, a Tudor rose under a crown and a lion under a castle on plain shield.

Height, $3\frac{1}{2}$ in.; diameter at mouth, 3 in.

Norwich, 1691.

Lent by Mr. Blair Cochrane.

20 COVERED JUG, STONEWARE, THE MOUNTS GILT. (Plate L., Fig. 1.)

The mounts are decorated with repoussé ornament of fruit, some in medallions. The lid is surmounted by a rayed disc and turned knob. The thumb-piece is a mermaid with forked tail, and an engraved acanthus leaf runs a short distance down the handle. Round the neck is engraved in Roman capitals "Quæ delectant desiderantur." Mark, Yeds.

Height, 10 inches.

Exeter, circa 1570.

Lent by Mr. J. Pierpont Morgan.

21 AND 22 CORPORATION PLATE OF THE BOROUGH OF POOLE.

Pair of MACES, with plain slender shaft of three divisions, with moulded knops, and a semi-globular head encircled by a coronet of fleurs-de-lis. One has had a four-arched crown superimposed. Round the head are three small cherubs' heads and wings in relief, and on the top of each are let in medallions with the Royal Arms and monogram of William and Mary within a border. At the lower end of the shaft are six projecting corbels or brackets fashioned like griffins. On the button, engraved within a wreath of leaves, is an escallop shell, representing the town arms. The only mark is that of the maker, "I G," with pellet between and above, in a sexfoil. On the head of each is engraved "W S" with "M" above, and the date 1646, for William Skutt, Mayor, and the year of gift or purchase.

Period, James I.

Length of one, $21\frac{1}{2}$ in.; diameter of head, $3\frac{1}{2}$ in.

Length of the other, $21\frac{1}{2}$ in.; diameter of head, $3\frac{1}{2}$ in.

Visde Jewitt and Hope's "Corporation Plate."

23 FOUR SEALS.

" SIGILLUM COMMUNE DE LA POLE "

With open trefoil and grooved bar handle at back.

Diameter, $2\frac{1}{2}$ inches.

Thirteenth century.

" Sigill' Stapule in Portu d' Pole."

Hexagonal, with open trefoil and ring above.

Diameter, $\frac{7}{8}$ in.; height, $1\frac{1}{2}$ in.

Fourteenth century.

" : Sigillū . . . maiortatis . . . wille . . . de . . . Pole : "

Hexagonal, with open trefoil above. Brass.

Diameter, $1\frac{1}{8}$ in.; height, $1\frac{1}{4}$ in.

Late fourteenth century.

" AD . MOREM . VILLÆ . DE . POOLE : "

Ivory Handle, pricked within a circle, ^{P H}
1696

Diameter, $1\frac{1}{2}$ in.; height, $2\frac{1}{8}$ in.

Late seventeenth century.

Lent by Messrs. Crichton Bros.

24 COVERED JUG, STONEWARE, WITH GILT MOUNTS. (Plate L., Fig. 3.)

The cover, embossed with escutcheons with lions' heads, and bunches of fruit between, on pounced ground, surmounted by a small embossed dome and knob. The neck band has an embossed strap and arabesque ornament with

lions' heads in medallions. The handle mount has a diagonal checker on either side; the thumb-piece is missing. The foot is also embossed with fruit and escutcheons, and has a leaf fret border. Mark, "w.c." over grasshopper.

Height, $9\frac{1}{2}$ inches.

London, 1577.

Lent by Mr. J. Pierpont Morgan.

25 SMALL CUP, HEXAFOIL OUTLINE.

On each division is a boss rounded above, and margined by a pricked line. Mark, a bird in a shield.

Height, $2\frac{1}{4}$ in.; diameter at mouth, $2\frac{1}{8}$ in.

London, 1652.

Lent by Mr. Blair Cochrane.

26 TAZZA, GILT. (Plate XXXIX., Fig. 1.)

Bowl shallow, engraved inside the rim with scroll border between zig-zags, breaking into three vandykes. A corresponding border encircles the raised print, which bears a finely modelled warrior's head in profile on dotted ground, and within a raised border. The stem is embossed with a geometric strap design on dotted ground, divided centrally by a flattened knob with fruits in ellipses; it is bordered at the top and bottom by minute ovolos. The foot is bossed with three fruits in cartouches and bunches of fruit between and on stepped base with ovolo border. Mark, "H," an arrow in front on shaped shield.

Height, $5\frac{1}{2}$ in.; diameter, $6\frac{1}{2}$ in.

London, 1577.

Lent by Mr. J. A. Holms.

27 CUP AND COVER, GILT. (Plate CXV., Fig. 2.)

Plain, the cover domed, surmounted by a knob in form of melon, with ring handle. The body tapering downwards and engraved with Royal Arms of England, and "A.R." (Anna Regina); previously the property of William III. Mark, "F.G." with mullet below in shaped shield, probably Francis Garthorne.

Height, 9 in.; diameter of cup, $3\frac{1}{2}$ in.

London, 1688.

Lent by Mr. E. H. Gay.

28 CUP, GILT.

In form of a rampant lion with spiked collar.

Height, $9\frac{1}{8}$ inches.

Augsburg, seventeenth century.

Lent by Mr. Leopold de Rothschild.

29 ROSEWATER DISH ON STAND, CIRCULAR. (Plate LX.)

The border is wide and flat, divided into sixteen compartments, with a bi-symmetrical conventional flower on matted ground in each; the centre is deeply sunk and ornamented similarly in eight divisions radiating from punched circle; the foot is plain and wide-spreading. Maker, "WH", pellet between, mullet above, pellet within annulet below, the whole in outlined shield.

Diameter, 12 in.; weight, 20.4 oz.
London, 1656.

Lent by Lord Grantley.

30 TANKARD, COVERED AND GILT.

The cover surmounted by a statuette of a negro with bow, and embossed with acanthus foliage. The body is embossed with acanthus flowers and foliage with two children playing. Handle scrolled.

Height, 8½ inches.
Augsburg, seventeenth century.

Lent by the Duke of Newcastle.

31 TANKARD OF OLIVINE, WITH SILVER MOUNTS.

The cover is domed, with turned knob on foliated disc, engraved (at a later date) with foliated scrolls and cherubs with enriched ovolo border. The thumb-piece is a terminal figure with wing-like scrolls. Round the lip is a stamped geometric border inclosing lions' heads and fruit, and attaching the base of the handle is a stamped border of Tudor roses and ovolos. The base is secured by a plain fret, with egg and tongue border beneath.

English, sixteenth century.

Lent by Mr. J. Dixon.

32 ROSEWATER DISH.

Fellow to No. 29. Maker, "TK", cinquefoil below, in plain shield.
Diameter, 12 in.; weight, 19.14 oz.
London, 1663.

Lent by Lord Grantley.

33 & 34 DOUBLE CUP, GILT.

With bosses and engraved rim, and finely-modelled Gothic leaf work, shredded in sheet silver.

Height, 15½ inches.
Nuremberg, sixteenth century.

Lent by Mr. Leopold de Rothschild.

CASE L.

1 TOILET SERVICE, GILT. (Plates LXXIX. and LXXX.)

Consisting of two large rectangular caskets, and a smaller one with pin-cushion; two large and two smaller circular boxes; two shaped elliptical and one circular dishes on feet; two scent flagons, rectangular, a large and smaller cloth brush, and a mirror. The sides of the caskets, etc., are decorated, as far as their forms permit, with a festooned wreath above a classic honeysuckle design and laurel wreath border, applied. The larger of the lids and the dishes and mirror are embossed with a rich and finely chased and modelled scrolled acanthus design, with oak and laurel borders. Nearly all the pieces bear a finely designed monogram, "F.S.," interlaced under a ducal coronet, applied. The chest containing these is of walnut and oak, with plaques and bindings of gilt metal, similarly designed and chased. The leather packing boxes are also complete.

The silver bears the mark of Vincent Fortier, Farmer-General, 1672-1680, a closed crown over A and three fleurs-de-lis; and the maker's mark, "F. F." with a fleur-de-lis and flame under an open crown.

Such extensive services are rarely found to be by one maker and of one date, the exigencies of fashion having usually necessitated additions. It was made for Miss Frances Stewart, the celebrated beauty of the court of Charles II., who probably presented it to her, and whose private marriage with the Duke of Richmond was publicly announced in 1667. She became a widow in 1672, and died in 1702.

French, 1672-1680.

Lent by Mr. W. A. Baird.

2 PAIR OF CANDLESTICKS.

Made to correspond with above, embossed, with control mark "R" under an open crown. Maker's mark, a fleur-de-lis over crossed bâtons with "P." (F.?) and two pellets under an open crown. The monogram "F. S." under a ducal coronet is engraved.

Height, 5½ inches.

French, circa 1770.

Lent by Mr. W. A. Baird.

CASE M.

Lent by the Earl of Ancaster.

Each piece bears the monogram, pricked, "A R" under a royal crown.

1 PEDESTAL SALT AND COVER, GILT. (Plate XLV., Fig. 1.)

The cover is domed with an ovolo border above and below, surmounted by a bell-shaped pedestal, plain, upon which is an Elizabethan man-at-arms in a demi-suit of armour and morion. The body is cylindrical, with a flanged ovolo border, above a minute acanthus border, and bold cable round the rim; repeated at the base, the whole resting on three ball-and-claw feet.

Height, $14\frac{3}{4}$ in.; diameter of cover, $4\frac{1}{2}$ in.

London, 1550.

2 COVERED CUPS, A PAIR, GILT. (Plate LII.)

The bowl and cover are hemispherical; the cover engraved with scrolled flower work, comprising the thistle, surmounted by a turned knob on stellate disc, with fruit, upon a pedestal with minute ovolo border. The bowl is plain, with three slight engraved vandykes. The stem is baluster-shaped, upon a foot engraved with scrolled fruits, medlar, acorn and pomegranate, finishing in a cast ovolo border.

Height, $12\frac{1}{2}$ in.; diameter, $5\frac{1}{2}$ in.

London, 1604.

3 EWER, OVIFORM, GILT. (Plate XLII.)

The neck and lower half of the body are embossed in low relief, with geometric strap-work and scrolled flowers on matted ground, produced with a round punch, and inclosing embossed ovals and Tudor roses in medallions, one of the latter replaced by an escutcheon. On the neck are three delicate borders, one of Tudor roses and lattice work. The shoulder of the vase has three oval

medallions of sea-monsters, separated by bunches of fruit. On the neck and foot are six delicate ovolo borders, and on the latter a region embossed with dolphins and waves. The handle is scrolled and engraved, and bears a mermaid and lion's mask in relief.

Height, $15\frac{1}{2}$ inches.

London, 1599.

4 ROSEWATER DISH. (Plate XLII.)

The edge narrow, with three elliptical medallions of marine monsters and three of fruit, united by scrolled floral border, and a gem-like boss on matted ground. The hollow bears three elliptical medallions of sea-monsters, three circular, with Tudor roses, and six sunk elliptical hollows, the whole united by geometric strap-work and floral scrolls on matted ground. The raised centre, separated by a Greek scroll, bears three elliptical medallions of sea-monsters, with interspaces of fruit. The print, raised on three stepped ovolo borders, is plain, with "A. R." and crown.

Diameter, 19 inches.

London, 1599.

5 CASTER, CHASED IN HIGH RELIEF. (Plate CXVIII., Fig. 1.)

The body is pear-shaped with swirled shell and acanthus ornament, festoon of shell and coral, birds, fish, a sea-nymph, and the sun. The foot and domed top are as richly treated, the latter finishing above the perforations in some lutes and a scroll of music clasped by foliage. Mark, a sun above "S. C" in a trefoil, for Samuel Courtauld.

Height, $6\frac{1}{2}$ inches.

London, 1750.

Lent by Mr. Charles Davis.

6 In the same Case is a lapis-lazuli "coupe" with gold enamelled mounts in the style of Cellini; and a ewer and rosewater dish of solid gold, enamelled, in the style of the well-known work of Briot.

Lent by Mr. Charles Davis.

CASE N.

1 ROSEWATER DISH, PARCEL GILT.

The rim is nearly flat, bordered with a narrow sunk pattern of quatrefoils and ram's-horns, gilt and between two roll mouldings. Inside this is a broad band engraved with a triple interlacing strap border and arabesque scroll-work, gilt. This is connected in four places by a buckle-shaped ornament embossed in relief on plain ground; in the centre of this ornament is a goat's or a lion's head alternately on a strap with bosses to represent jewels *en cabochon* on a dotted ground bearing four cinquefoil rosettes. The hollow of the dish is plain, with four engraved vandyked strap-work ornaments. The central part is raised and gilt, embossed with three buckle ornaments corresponding with those of the rim, and connected by narrow straps and narrow cross-piece, united by a small central boss, the four spaces filled with fruit on a pounced ground. Four engraved vandyked strap ornaments project into the plain curving surface of the dish, alternating with the similar engraving projecting from the buckles on the rim. The boss or print is considerably raised, and bears an engraved disc with the arms of the Leigh family of Lyme enamelled in proper heraldic colours. This is inclosed by an embattled ornament, below which is a projecting egg and tongue ornament, separated by a vertical region with horizontal lines and small band of circles from a second projecting egg and tongue border forming the base. The balance of the rich repoussé work gilt, and the plain silver surfaces, connected by parcel gilt engraving, is extremely fine.

Diameter, $17\frac{1}{2}$ inches.

London, 1556.

Lent by Lord Newton of Lyme.

2 THE COMPANION EWER, COVERED, OF BEAKER SHAPE, WITH NARROW ANGULAR SPOUT.

The cover is domed in two stages, surmounted by a raised disc with the Leigh arms enamelled on a shield on translucent green ground. The embossing of the cover with buckle ornament and fruit on pounced ground resembles that of the central part of the dish, and is surrounded by an egg and tongue moulding and

a narrow plain region. The thumb-piece is formed of a grotesque head with horns and drapery. The body of the ewer has around the rim an engraved border of scroll-work divided into panels by interlacing bands. A central band contains the embossed buckle ornament of the cover with the engraving repeated, both these borders being continued across the steeply angular spout, which commences far down the beaker-like body. The spout is covered at the top, the cover pierced with a trefoil. The handle is S-shaped, engraved with the strap ornament. The base of the ewer is expanded, and contains circular bossings with single fruits in strap frames between. Above and below are very narrow borders with St. Andrew's crosses and pellets. The stem is plain and reel-shaped; and the foot domed with three buckle ornaments divided by groups of fruit, finishing with a small egg and tongue border and scallop. Mark, a black-letter r.

Height, 10 $\frac{1}{4}$ inches.

London, 1574.

Lent by Lord Newton of Lyme.

CASE O.

1 A SET OF TWELVE PLATES, PARCEL GILT.

These were formerly in the possession of the Cotton family of Connington. They are engraved after designs by Aldegrevier, illustrating the life of Hercules, the monogram on them, "M P," being that of a German engraver, who made copies in reverse of these designs in the latter part of the sixteenth century.

The first represents Hercules strangling the Serpents. The border has four medallions of male heads with different forms of headgear, and panels of gourds between.

He destroys the Nemean Lion. Medallions as above, and panels of pinks.

He slays Cacus. Medallions mixed, of male and female heads. Panels of apples and pears.

He slays the Lernaean Hydra. Medallions, male, wearing hats or helmets. Panels of eglantine.

He drags Cerberus from Tartarus. Medallions, mixed. Panels of vine.

He crushes the Giant Antaeus. Medallions, male. Panels, possibly verbenas.

Hercules fights the River Achelous. Medallions, male. Panels of vine.

He slays the Dragon that guarded the Golden Apples of the Hesperides. Medallions, mixed. Panels of pinks.

He prevents the Centaurs from carrying off Hippodamia. Medallions, mixed. Panels of vine.

He pierces with his arrows the Centaur Nessus. Medallions, mixed. Panels, briony.

He erects the Columns at Gades. Medallions, male. Panels, trefoil.

He seizes the Keryneian Stag. Medallions, male. Panels, clematis. Mark, a falcon or parrot.

The plates are $7\frac{7}{8}$ in. diameter.

London, 1567.

Lent by Messrs. Garrard.

2 CIRCULAR DISH. (Plate XLIII.)

The rim is edged with a nerle, inside which is a delicate scroll and leaf pattern stamped. The hollow of the dish is plain, with a bossed up centre, engraved with a shield of arms and the initials "D. S. V. 1285." The rim is stamped with French control marks, a "G" under a crown, and a fleur-de-lis, two pellets, crescent, and a figure.

The legend attaching to this dish connects it with the Maid of Norway, *circa* 1290. The ornament and engraving are Elizabethan.

Height, 2 in.; diameter, $16\frac{1}{2}$ in.

Lent by Captain Randolph Wenys.

CASE P.

1 CUP AND COVER, PARCEL GILT. (Plate VII.)

The cover is surmounted by a long spiral finial with shredded leaves, silver, and gilt fruits. The cover is boldly repoussé in two series of ridged bosses, the inner row spiral, depressed in the centre but prolonged upwards into a spire supporting the finial. Around the gilt bosses is a crown in silver of shredded interlacing leaves, of mediaeval character. The bowl is an inverted cone with three double rows of ridged bosses, separated by rows of medlars and leaves in silver. The stem a forked and gnarled trunk, gilt, a coiled snake, in silver, descending into one of the hollow branches. The base is encircled by shredded leaves and tendrils. The foot is bossed like the cover sexfoil in outline with a border of foliated scrolls in silver over a plain splayed base, gilt. Inside the cover is an enamelled coat of arms.

Height, 30 inches.
German, sixteenth century.

Lent by Lord Battersea.

2 EWER OF ROCK-CRYSTAL, WITH GILT MOUNTS. (Plate XXVII.)

The body is cut in a rounded facet on either side and fluted towards the base. The lip is scalloped, bearing a mask and foliage in front with shaped scroll borders. The handle is of faceted quartz, finishing above in a leafy scroll and two tendrils, with a seated cupid. The base is octofoil of crystal with neck of acanthus leaves and a knop.

The tray is elliptical, shaped, with insets of crystal, *à jour*.
Height, $13\frac{1}{2}$ inches.
Longest diameter, 13 inches.
Probably Dutch: the ewer, eighteenth century.

Lent by Lady Harvey.

CASE Q.

1 & 2 PAIR OF CIRCULAR DISHES ON TRIPOD STANDS.

The covers are nearly flat with radiating leafage and a seeded fruit in the centre. Round the rim of the dish is a Greek fret and at the base a flat cylinder with raised leafy scroll on matted ground. The stem is slender and balustered, and around it three female figures in classic drapery holding each other by wreaths. The base is triangulated with concave sides. The lining, lifted by two small cockle shells, bears a royal crest and garter.

Height, 11 $\frac{1}{2}$ in.; diameter, 11 $\frac{1}{2}$ in.

Made by Paul Storr.

London, 1808.

Lent by Mr. J. E. Taylor.

3 & 4 PAIR OF WARWICK VASES, AS WINE COOLERS.

Height, 8 $\frac{1}{2}$ in.; diameter of top of vase, 10 $\frac{1}{4}$ in.

Made by Paul Storr.

London, 1815.

Lent by Mr. J. E. Taylor.

5 & 6 WINE COOLERS, A PAIR, GILT, VASE-SHAPED, ON COLLET FEET.

The foot with laurel border above a bead; the lower part of vase with narrow acanthus leaves, separated from an upper burnished region by a bead; the upper part bearing a medallion with pastoral subject on one side and the Rutland crest within the garter beneath a ducal coronet on the other; both within laurel wreaths, and connected by festoons of vine and bows. Above these is a border reversed, festooned, over paterae and finished with laurel wreaths. The handles of two snakes bound together with leaves. The ornament is chiefly applied. Marks, "London" and "W H" in an oval.

Height, 9 $\frac{1}{2}$ in.; diameter, 8 inches.

English, 1781.

Lent by the Duke of Rutland.

7 WINE COOLER, IN FORM OF AN OVIFORM VASE, AND COVER, GILT.

The handles are modelled heads and breasts of eagles, from which depends a large swag of fruit in high relief, applied. The base is fluted, with acanthus leaves. Maker, Paul Storr.

Height, 21 in.; diameter across handles, 14½ in.
London, 1808.

Lent by the Duke of Newcastle.

8 LARGE TWO-HANDLED VASE.

The cover is surmounted by a female figure leaning on a pedestal, engraved with the arms of Godfrey of Kent, in classic pose with radiating water leaves below. On the front of the vase is an oak wreath encircling the shield of Fox. The lower part is chased with acanthus. The handles are intertwined snakes. Makers, Pitts and Preedy. Inscribed round the base "Jefferys et Gilbert fecerunt." The cup belonged to Charles James Fox.

Height, 20½ inches.
London, 1798.

Lent by the Earl of Ilchester

9 TWO-HANDLED VASE.

The front decorated with a cartouche, supported by boys holding grapes. The cover is surmounted by a reclining boy, and is chased with vine. The handles are moulded and scrolled with a mask and grapes. The cartouche is engraved with the arms of Norton, Lord Grantley. Mark "T P" in an octagon.

Height, 17½ inches.
London, 1760.

Lent by Lord Grantley.

10 CUP AND COVER, INSCRIBED "BELVOIR CUP, 1780," VASE-SHAPED, GILT, OF CLASSIC DESIGN.

The foot is decorated with floral festoons over an inverted acanthus border. The body of the vase is divided into three regions, the lower with acanthus ornament: the centre with medallions on one side of Belvoir Castle, and on the other of centaurs, within laurel borders, and connected floral festoons and grotesque masks: the upper part is occupied by a classical border with two tripods, and four dancing figures in medallions connected by foliated scrolls, terminating in cornucopias. The handles are double snakes intertwined. The cover is tall, convex in outline, with festoons and small medallions, terminating above in a small dome with acanthus and laurel ornament and acorn knob. Marks for Daniel Smith and Robert Sharp.

Height, 20 in.; diameter, 7½ in.
London, 1779.

Lent by the Duke of Rutland.

11 TO 14 WINE COOLERS, SET OF FOUR, GILT.

The handles each formed of a pair of horses' heads, connected by a border of vine. Round the body a bacchanalian procession on frosted ground. The neck and stand are fluted, upon shell and scroll feet. Mark, "W. P" in oval, for William Pitts.

Height with stand, $12\frac{1}{4}$ in.; diameter across handles, $11\frac{1}{2}$ in., and of stand, $9\frac{1}{2}$ in.

London, 1806.

Lent by the Duke of Newcastle.

15 & 16 PAIR OF ROSEWATER DISHES, GILT.

In the centre a river god and nymphs, and Phaeton, surrounded by a floral wreath. The rim divided into panels of festooned plants and diapering alternately. Mark, "W. P" in oval, for William Pitts.

Diameter, 18 inches.

London, 1809.

Lent by Lord Middleton.

17 & 18 PAIR OF CANDLESTICKS, PARCEL GILT.

Formed of three swans on triangular base with shell feet. Maker, John Bridge.

Height, $6\frac{1}{2}$ inches.

London, 1826.

Lent by Mr. J. E. Taylor.

19 VASE AND COVER, TWO-HANDLED, GILT.

The cover high and fluted, surmounted by pine cone. Round the body a bead and small acanthus border, the foot fluted.

Height, $7\frac{1}{4}$ inches.

Swedish, late eighteenth century.

Lent by Mr. J. E. Taylor.

CASE R.

1 POTATO RING. (Plate CXXI., Fig. 5.)

Pierced and chased in Chinese taste, with figures, buildings, etc. Mark, "I L" and cinquefoil in octagonal shield.

Height, 4 in.; diameter at base, $8\frac{1}{2}$ in.

Dublin, 1794.

Lent by the Earl of Wilton.

2 POTATO RING. (Plate CXXI., Fig. 3.)

Pierced and chased with scrolls, game, fruit, etc. Mark, "W. I" in rectangle.

Height, 4 in.; diameter, $7\frac{1}{2}$ in.

Dublin, circa 1770.

Lent by Sir Charles Welby.

3 POTATO RING. (Plate CXXI., Fig. 2.)

Pierced and chased with scrolled waves, a dolphin, flowers and two Chinese figures. Mark, "C. M." in rectangle.

Height, 4 in.; diameter, $8\frac{1}{2}$ in.

Dublin, circa 1770.

Lent by Sir Charles Welby.

4 POTATO RING. (Plate CXXI., Fig. 4.)

Pierced and chased with a shepherd and angler, flowers, a summer house, etc. Marks, "I L" and mullet in rectangle.

Height, $4\frac{1}{2}$ in.; diameter, $8\frac{1}{2}$ in.

Dublin, circa 1770.

Lent by Sir Charles Welby.

5 POTATO RING. (Plate CXXI., Fig. 1.)

Pierced with a wind- and a water-mill, ass, swan, man and flowers. Mark, "M W" in rectangle.

Height, $3\frac{1}{2}$ in.; diameter, $7\frac{1}{2}$ in.

Dublin, 1770.

Lent by Mrs. Adair.

6 GOLD CUP AND COVER, CLASSIC, SURMOUNTED BY A CORONET WITH THE PRINCE OF WALES'S PLUME.

The handles scrolled, with acanthus, the lower part of vase with chased foliated scroll-work. The foot decorated with acanthus work.

Height, 11½ inches.

London.

Lent by the Duke of Newcastle.

7, 8, 9 SET OF THREE VASES.

With high fluted covers, lion's head and ring handles and festoons of drapery, on fluted stems. Makers, James Young and Orlando Jackson.

Height of centre vase, 8½ in.; and of pair, 8 in.

London, 1774.

Lent by Mr. J. E. Taylor.

10 COFFEE POT.

Pear shaped, richly chased with scroll and foliage, birds and animals; a cartouche on either side. Engraved with the arms and crest of Sandys of Grathwaite quartering Rawson. The cover domed and surmounted by a fir-cone. The spout and swan neck with Bacchante head at the base. A vine wreath round the foot. Mark, "R. 1." and mullet in rectangle.

Height, 9½ inches.

London.

Lent by Lt.-Col. Croft Lyons.

11 GOLD TEAPOT. (Plate CXV., Fig. 1.)

Globular shape with straight tapering spout, and globose knob. Delicately engraved round the opening and the cover with a scallop and floral scroll design. Engraved with a royal coat of arms, and a jockey on the reverse, inscribed "Legacy 1736." Mark, "I K."

Height, 6 inches.

Lent by Mr. Leopold de Rothschild.

12 SUGAR BOWL, HANDLED, WITH BLUE GLASS LINING.

Round the rim a pierced classic border and fluted below, on plain beaded, rectangular base. Maker, T. Daniell.

Height, 5½ inches.

London, 1779.

Lent by Mr. J. E. Taylor.

13 BEAKER, PARCEL GILT.

Chased in relief with Apollo in the chariot. A cartouche at the back with Fra. Lewis Roubilliac, E. A. W. Boyes, Josiah Wedgewood. Round the base, John Flaxman, born 1755. A present to Flaxman from his godfather, Roubilliac. Height, $4\frac{1}{2}$ inches. Viennese, ? nineteenth century.

Lent by Mr. J. E. Taylor.

14 VASE, GILT.

On a tripod, supported by three greyhounds. The bowl decorated with an acanthus wreath, and fluted below, upon a base chased with acanthus in relief. The sides of the tripod are panelled with classic subjects and over the greyhounds are coronets with the Prince of Wales's plume; on a triangular base. Maker, "P. C." in rectangle.

Height, $17\frac{1}{2}$ in.; diameter of bowl, $11\frac{1}{2}$ in.
London, 1806.

Lent by the Duke of Newcastle.

15 SHAPED OBLONG TRAY.

The sides are vertical, pierced and delicately engraved, with beaded edge; the bottom is flat, and the handle a beaded scroll. Mark, "R. M" in oblong.

Length, $7\frac{1}{2}$ inches.
Sheffield, eighteenth century.

Lent by Mr. George Cawston.

16 SAUCE TUREEN, ELLIPTICAL.

Urn shape, plain, with reeded handles, rim, and foot.

Height, 6 in.; length, $9\frac{1}{2}$ in.
London, 1790.

Lent by Mr. George Cawston.

17 CAKE BASKET.

Oblong, with four of its eight sides indented; decorated with a pierced border above an engraved scroll border separated by dotted beadings, on raised basket-pattern foot. Handle reeded, following outline of basket.

Height, $4\frac{1}{2}$ in.; length, 14 in.
London, 1791.

Lent by Mr. George Cawston.

CASE S.

Lent by Mr. A. Wertheimer.

1 SAUCE BOATS, A PAIR. (Plate CXVII., Fig. 2.)

The receptacle has a mask under the spout, and on either side a cartouche with arms, the quarterings of Herbert (?). The foot is shaped with masks, and the handle a massively cast wivern bending over the boat. The whole is cast and chased with rococo ornament in high relief. Marks indistinct.

Height, 8 in.; length, 9 in.
London, *circa* 1740-1745.

2 SAUCE BOATS, A PAIR. (Plate CXVII., Fig. 1.)

The receptacle shell shape, fluted alternately plain and matted; crabs, molluscs, etc., applied. The foot a coral on rock, with molluscs, a frog and a newt. The handle is a crane with an eel, massively cast and chased.

Height, $7\frac{1}{2}$ in.; length, $8\frac{1}{2}$ in.
Maker, Frederick Kandler.
London, 1737.

3 SAUCE BOAT. (Plate CXX., Fig. 2.)

Cast, with chased rococo ornament, comprising a man fishing and a dog. The foot pierced with leaves and spirals. The handle a shaped scroll, bifurcating at the top with the fore part of a panther. Marks, none.

Height, 5 in.; length, $6\frac{1}{2}$ in.
London, *circa* 1740.

4 SAUCE BOAT. (Plate CXX., Fig. 3.)

Rococo, with pastoral subjects on either side. Under the spout a bull's mask, and the handle scrolled, finishing in a goat's head. Mark, "L.H." under a flying bird.

Height, $5\frac{1}{2}$ in.; length, $5\frac{1}{8}$ in.
London, 1738.

5 EWER.

The body pear-shaped, with wide mouth and rococo ornament. The handle scrolled with leafage and female head plumed, in the round. Under the spout is an eagle, from which depend garlands. Made by George Wickes.

Height, $14\frac{1}{2}$ inches.
London, 1735.

6 SALVER, THE COMPANION.

Circular, with shaped and reeded edge, interrupted by shells. Round the rim are appliqué busts of emperors, etc., in profile on shells, surrounded by corals, rushes, molluscs, etc. In the centre a large branching ornament, with two escutcheons with arms and monogram.

Diameter, $21\frac{1}{2}$ inches.
Maker, George Wickes.
London, 1735.

7 PAIR OF SCEAUX, OCTAGONAL.

Cast from a French model in the style of Bérain, richly chased, with scrolled handles. The royal arms, cast and chased, are applied to one face, with the initials "G. R." engraved above. From the Spitzer Collection.

Height, $8\frac{1}{2}$ inches.
French.

8 TEA CADDIES, A PAIR. (Plate CXVII., Fig. 3.)

Console outline, four-sided, each panel richly chased with Chinese figure-subjects in high relief. The lid surmounted by a parrot on a branch. Made by Elizabeth Godfrey, and engraved with the arms of Salter, probably the Lord Mayor of 1740, impaling Parsons or Meade.

Height, $5\frac{1}{2}$ inches.
London, 1751.

9 TEA CADDIES, A PAIR. (Plate CXVII., Fig. 4.)

Cylindrical, flattened, decorated with four spiral flutes, with roses and composite flowers between. The cover capped, cylindrical; the top decorated *en suite*, with small chased knob.

Height, $5\frac{3}{4}$ inches.
Maker, Samuel Taylor.
London, *circa* 1740.

10 COFFEE POT.

With carved dolphin-pattern, ebony handle. The cover domed, ogee, surmounted with a pile of molluscs and sword-shaped leaves. The body plain,

spirally faceted, with a large escutcheon in front of dolphins, shells, foliage, coral, etc., environing two escutcheons under a Vicomte's coronet. On three dolphin feet.

Height, $9\frac{1}{2}$ inches.

Paris, 1786.

11 CASTER, VASE-SHAPED. (Plate CXVIII., Fig. 2.)

The cover domed, ogee, surmounted by a small group of foliage, unperforated, with rococo border. The body decorated with garlands above, and swirled shell work, with crane, dolphin, and a nymph.

Height, $6\frac{1}{2}$ inches.

Maker, Samuel Courtauld.

London, 1750.

12 CANDLESTICKS, A SET OF FOUR.

The stem is baluster shape, of four female terms representing the seasons, over a knop bearing the four divisions of the animal kingdom applied in relief. The nozzle decorated with emblems of destruction, the sword, lightning, torch, serpent. The base is eight-sided, concave, moulded; alternately with a sea-monster over a group of spoils of the sea, on ball feet. Mark, "I W" in shaped shield, for James Wilkes (?).

Height, $9\frac{1}{2}$ inches.

London, 1738.

13 SALVER ON FEET.

The sloping rim and feet are cast and chased with a pierced pattern of floral and scroll design interrupted by three baskets of flowers. The flat surface is plain, engraved with the arms of the Frayne family. Made by Lewis Herne and François Butty.

Diameter, $27\frac{1}{2}$ inches.

London, 1764.

14 CAKE BASKET.

Shaped as an escallop shell, with coral border studded with small shells. About one-third of the basket is pierced with a diaper of Maltese crosses between scroll-work. It stands upon three dolphin feet, and the scroll handle is formed of a scrolled female terminal bust, finishing at the back of the basket in a forked tail and a cluster of shells. Unmarked.

Height, 7 in.; width, $14\frac{1}{2}$ in.

London, 1754.

15 CAKE BASKET. (Plate CXVIII., Fig. 3.)

Elliptical, shaped, pierced with a shell and scroll design, with four female masks, two winged and two surrounded by wheat alternating with dragon-flies and locusts amidst flowers and scrolls, chased in relief. It rests upon cherubs' heads terminating in scrolls. The handle is formed of two scrolled terms with cupid busts and shell-like scrolls with an Æolian mask. By Paul Crespin.

Height to top of handle, 11 in.; length, 16 in.
London, 1750.

16 CANDELABRA, A PAIR, WITH TWO LIGHTS.

The arms are horizontally scrolled, of foliated serpents grasping reeded stems. In the centre is a bouquet of flowers inclosed in acanthus leaves. The nozzles and balustered stems are chased with shell-work and flowers, and the foot with wave-like ornament, flowers, shells and escutcheons. Maker's mark, none.

Height, 14½ inches.
London, 1758.

17 CANDLESTICKS, A PAIR.

Of rococo design, balustered, with shell and floral work, a Chinaman seated on the base, which is of swirled shell, scroll, and flower work shaped into six scroll-like feet.

Height, 14 inches.
London, 1761.

18 SOUP TUREENS AND STANDS, A PAIR, ELLIPTICAL.

The covers are ogce domes with raised flutes slightly spiral. The tureens have boars' heads at either end, raised straps, escutcheons, and scrolled feet under masks.

Height, 13 inches.
London, 1779.

The massive stands have reeded edge and double scrolled leafy handles, and date from 1798.

19 EPERNE, WITH PLATEAU.

The central basket is elliptical, shaped, scrolled at either end, pierced with shell and floral ornament and vine, etc., chased in full relief. The support is of trellised fruit over an open scroll work, on four scrolled feet. There are four scrolled branches supporting large vine leaves forming dishes. The elliptical plateau is massively moulded, with vine and other fruit embossed and chased, and shell-work border, comprising two goat's heads and scrolled feet. Maker, Edward Wakeling.

Height, 14 in.; length of plateau, 25½ in.; weight, 233 oz.
London, 1755.

CASE T.

1 PAIR OF TRIANGULAR SALTS. (Plate XXIX., Figs. 1 and 2.)

These have three sunk receptacles, with a statuette between them on battlemented stand. On the one, a bishop holding a nail and a mitre; on the other, a personage holding a wolf's head and a saw. The flat surface is deeply engraved with foliage inclosing animals, and a bishop's mitre in each angle on a hatched ground. The sides are decorated with a fine beading, two cable borders, and a rich Gothic trefoil pierced cresting, reversed. At each angle is a boldly modelled scroll with cusps, ending above in a satyr's head, and below in a monster, forming the foot: within the scroll is a finely shredded and contorted tri-lobed leaf.

Height, $3\frac{1}{2}$ in.; length, $7\frac{1}{2}$ in.

German, early sixteenth century.

Lent by Mr. J. Pierpont Morgan.

2 ECUEIL, WITH TRAY AND COVER, GILT. (Plate XXVIII., Fig. 1.)

The exterior is decorated with an interlacing strap and garland border, vandyked and interrupted below the handles, lightly engraved on a matted ground. The handles are shaped, of sheet metal, fixed horizontally on either side and similarly decorated. The cover is domed, flat at the top, octagonal, every alternate side indented, decorated like the body, moulded in stages, with small bow-shaped handle. The tray is also octagonal, every alternate side indented, with moulded edge, engraved border, and plain centre. The mark, "I. E. H." in a heart, is that of Joh. Ekhardt Heuglin, who died in 1757. The form is known as a "Bouillon de Mariage."

Height, 3 in.; diameter of bowl, $5\frac{1}{2}$ in.

Augsburg, eighteenth century.

Lent by Lord Mayo.

3 SET OF FOUR SALTS.

Oval, pierced, on fluted supports, with garlands and medallions between, with blue glass linings. The spoons have scalloped bowls and medallion and bow handles.

Height, 2 in.; length, $2\frac{1}{2}$ in.

Dutch, late eighteenth century.

Lent by Mr. F. McCormick Goodhart.

4 TANKARD, WITH COVER, GILT.

The cover is domed, surmounted by a small knob with three scrolls, and embossed with heart-shaped ornament, the interspaces filled with scroll and fleur-de-lis engraving. The thumb-piece is a cherub with two scrolls, and the scrolled handle slight and beaded, with a cherub's head. The body is embossed with two rows of hearts like the cover, forming vesica-shaped spaces between them and engraved with tulips. The foot is gadrooned.

Height, 6½ inches.

Augsburg, early eighteenth century.

Lent by Mr. Raymond Radcliffe.

5 TANKARD, WITH COVER.

The cover is domed, but with flattened top, and surmounted by a large ball, embossed with heart-shaped ornament and pounced interstices. The thumb-piece is a split scroll, and the handle beaded. The body is cylindrical with three rows of heart-shaped bosses, on ball feet.

Height, 8 inches.

Augsburg, eighteenth century.

Lent by Mr. McCormick Goodhart.

6 CUP, GILT.

The bowl a cocoa-nut with jewelled straps and flanged top, inscribed in Gothic letters: "O Mater Dei tormento meis. Henricus Grose Mefie fecit Anno D° 1531." The stem is twisted spirally with hollow flutes, on a domed base engraved with arabesques and openwork cresting.

Height, 11½ inches.

Lent by Sir Charles Tennant.

7 SMALL BOWL WITH SUNK CENTRE.

On the inside is an inscription on arabesqued niello ground, with four circular medallions in the hollow engraved and nielloed with intersecting ornaments. The print is a figure seated cross-legged playing a mandolin, with a jug, vase, etc., in niello behind. Possibly made in Bagdad.

Diameter, 5½ inches.

Late twelfth or early thirteenth century.

Lent by Mr. F. R. Martin, Director of the National Museum, Stockholm.

CASE U.

I CLOCK, OF EBONY, WITH PARCEL GILT MOUNTS. (Plate XCII.)

Surmounted by a draped figure, 6 inches high, holding a spear and an escutcheon with the crosses of St. George and St. Andrew combined; on her head the civic crown, and under one foot a globe, inscribed "Britannia." This is over a four-sided ogee-domed ebony pedestal, with the royal arms and crown of Great Britain in front, and scrolled floral designs at the angles, in silver. Below is the flat, moulded top of the clock case, with a small square pedestal at each corner, with busts of Minerva on the sides; the two in front supporting the lion and unicorn holding escutcheons, and those at the back supporting a rose and a thistle. The case is ebony, with applied trophies and masks on the frieze, and a lion's head with garland on either side and a scrolled floral ornament above and below. At each angle is a gilt Doric pillar, and sunk panels of arabesqued ornament at the sides. The dial is square, with a circle of dulled silver for the Roman figures of black enamel, with cherubs and scroll-work on gilt ground filling the angles. Within the figures is a matted gold circle, slotted to show the days of the week, delicately engraved on dull silver. Below the hands is an escutcheon, engraved "*T. Tompion London fecit.*" The case rests upon a base, also of ebony, cut out in front to show the pendulum and other works and the inscription, boldly engraved, "*The Tompion London fecit.*" The works are partially concealed by an open chased ornament of cupids and garlands. At each angle is a crown over crossed sceptres and palm leaves, and above and below a mask and scrolls. At the sides are gilt bow handles, foliated and on a pierced chased silver plate of ribbon and scroll design. The ebony case rests upon four parcel-gilt scroll feet, connected by garlands and a female head. The back is decorated with a chased and gilt perforated panel.

The clock was made for William III. by Thomas Tompion, born at Northill, Bedfordshire, in 1638, and died 1713, being buried in Westminster Abbey. He was known as the "father of English watchmaking," and was leading watch-maker at the Court of Charles II. It requires winding once in thirteen months and cost £1,500 to make. The present owner inherits it from the Earl of Romney through the Earls of Leicester.

Height over all, 28½ inches.
English, seventeenth century.

Lent by Lord Mostyn.

2 PAIR OF TAZZE, GILT.

The bowls are elliptical, with flat rims and sunk centres, shaped, a cherub's head in high relief at one end with wings extending over the rim, and a mysterious octopus-like figure at the other. In the hollow is a tree-like ornament. The stand of the one is a graceful female nude figure seated on a ram, and of the other a male seated on a goat. The feet are high, with scroll-work, etc., modelled in relief. They are attributed to Van Vianen.

Height, $7\frac{1}{2}$ inches.

Dutch, early seventeenth century.

Lent by Mr. Edward S. Hope.

Lent by Messrs. Crichton Bros.

3 CANDLESTICKS, A PAIR.

Plain turned, balustered, on high feet. Maker's mark, "L. O."

Height, $7\frac{1}{2}$ inches.

London, 1708.

4 CANDLESTICKS, A PAIR. (Plate CXVI., Fig. 1.)

Of balustered shape, richly chased with shell and floral ornaments, matted and burnished. The foot eight-sided, each side alternately convex and concave with four busts in relief, framed in shell cartouches. Maker's mark, "I C" over "W R," in a quatrefoil. By Joseph Cradock and W. Reid.

Height, 12 inches.

London, 1819.

5 BOWLS, A PAIR.

Plain, spun, with beaded edge and foot. Circular, of ogee outline, on low stepped foot. Engraved with the arms of Chester and "*Joh Bennett Esq^r Mayor 1786.*" By Hester Bateman.

Height, $12\frac{1}{2}$ in.; diameter, $13\frac{1}{2}$ in.

London, 1785.

6 TEA CADDY. (Plate CXVI., Fig. 2.)

The box is oblong, with shaped corners, the cover hinged and raised by a well-designed shell and mask. Chased in relief. The sides are chased in low relief with scrolls and flowers in the taste of Louis XV., and the angles filled with a vertical treatment of matted leaves. On the two wider sides are shields engraved with arms. By Paul Lamerie.

Height, $5\frac{1}{4}$ in.; width, 4 in.; depth, $2\frac{1}{2}$ in.

London, 1745.

7 KETTLE, COMPLETE. (Plate CXVI., Fig. 3.)

The body is gourd-shape, embossed with flowers and butterflies. In a cartouche on either side are groups of Chinese gathering and taking tea. The cover is surmounted by a flower and leaves of the tea plant, and the handle is formed of two Chinese, as scrolled terms. The spout is embossed with shell-work. The stand is pierced with shell and flower designs on a tripod formed of scrolls and Chinese heads of dogs. Maker's marks obliterated.

Height, 16 $\frac{1}{2}$ in.

London, 1754.

RED ROOM.

CASE V.

1 MONTEITH BOWL OF LARGE SIZE.

With fixed rim, lion's head, and moulded ring handles. The bowl and foot, originally plain, have since been decorated with appliqué shell and scroll work, and chased straps. Engraved with the arms of Gregory.

Height, $10\frac{1}{2}$ in.; diameter, 13 in.

Probably by Anthony Nelme.

London, 1704.

Lent by Sir Charles Welby.

2 MONTEITH BOWL OF LARGE SIZE. (Plate XCIII.)

With fluted and acanthus leaf ornaments, and lion's head and ring handles. Marks, "P. E" with three pellets on plain shield.

Height, 12 in.; diameter, $18\frac{1}{2}$ in.

London, 1701.

Lent by the Duke of Newcastle.

3 MONTEITH BOWL OF LARGE SIZE. (Plate XCIV.)

Fluted, with lion's head and moulded scroll handles. Engraved with the arms of Sir Philip Monnoux, Bart., of Wotton, Beds., and those of his wife, Dorothy, daughter of William Harvey of Chigwell. Maker, William Lukis.

Height, $9\frac{1}{2}$ in.; diameter, 14 in.

London, 1702.

Lent by Lord Burton.

4 MONTEITH BOWL OF LARGE SIZE.

Gilt, fluted, with lion's head and moulded ring handles. Mark, "V. N" in shaped shield.

Height, $10\frac{1}{2}$ in.; diameter, $14\frac{1}{2}$ in.

London, 1699.

Lent by the Duke of Newcastle.

5 BEAKER, GILT, OF UNUSUAL HEIGHT. (Plate LXXVII., Fig. 2.)

The ornament is embossed and chased on a matted ground, the base with vertical acanthus leaves, the rest with six cornucopias, linked by festoons, below a laurel wreath and band of vertical acanthus. Marks, "London" and maker's mark, "T. I." and two scallops, probably for Thomas Issod.

Height, 16½ in.; diameter at mouth, 7 in.
English, 1681.

Lent by the Duke of Rutland.

6 BEAKER, A COMPANION. (Plate LXXVII., Fig. 1.)

Somewhat more slender. Mark, "T. I." and two scallops on a shaped shield.

English, 1681.

Lent by the Duke of Rutland.

7 OAR, SILVER GILT.

On one side of the blade are the arms of France modern and England quarterly, on an oval cartouche surmounted by a crown between "E. R."; and with a rose; a ship in full sail with a shield of the town arms on the mainsail; and an anchor. The other side bears an oval shield of the town arms, with crest, a man couchant on a woolpack, and supporters, two mermaids, with the date 1725. The square part of the shaft is engraved with scroll-work and foliage. Hall marks: "London 1725-6"; maker's mark, a crowned "P.", for Benjamin Pyne.

The oar mace of Boston. The original Elizabethan mace appears to have been entirely re-made in 1725. An inscription records the sale of the mace and its presentation to the present owner.

Length, 3 ft. 2½ in.

English, 1725.

Lent by Earl Brownlow.

8 & 9 PAIR OF SILVER ANDIRONS. (Plate XCI.)

In the form of a vase from which flames are issuing, mounted upon a scrolled plinth, a man's head and scallop shell between the scrolls. Mark, "R O" between six pellets in an oval for Phillip Rollo.

Height, 2 feet 2 inches.

London, 1704.

Lent by the Duke of Portland.

10 LARGE WINE CISTERN. (Plate LXXXV.)

Elliptical, concave under the rim, bossed out below, boldly gadrooned on massive claw feet. Engraved with the arms and quarterings of Robert Harley, first Earl of Oxford and Mortimer.

Length, 3 ft. 6 in.; height, 13 in.
London, 1682.

Lent by the Duke of Portland.

11 & 12 SALVERS, A PAIR. (Plate CXII., Fig. 2.)

Square, with shaped corners, engraved with arabesqued border comprising cameos in profile with classic headgear and crests and arms of Hotham, baronets. Maker, Paul Lamerie. First mark.

Diameter, 12½ inches.
London, 1720.

Lent by Mr. Dixon.

13 TANKARD, WITH FLAT COVER.

The thumb-piece is of two hollow discs. On the body arms and feather mantling are engraved, with inscription, "*The Gift of Isaac Creme Gentleman to Barnards Inne London 1656.*" Maker, Henry Greenway.

Height, 7½ in.; diameter at mouth, 5 in.
London, 1655.

Lent by Mr. C. K. Norman.

CASE W.

Lent by Messrs. Garrard.

1 ROSEWATER DISH, GILT.

The raised centre is decorated with an engraved acanthus and geometric strap design, and embossed gadroon border; the hollow of the dish is plain, and the rim bears an engraved laurel border, raised beadings, and enriched gadroon edge. Marks, "Augsburg" and "L. R."

Diameter, 15½ inches.

2 EWER, THE COMPANION.

Wide mouthed, with scrolled handle and claw feet, decorated with engraved and embossed borders and beadings.

Height, 8½ inches.

Augsburg, 1610.

3 CANDLESTICKS, SET OF FOUR.

With slender balustered stems on stepped rectangular feet, gadrooned, with swirled shell pattern. Marks, "w. c." (black letter) under mullet.

Height, 10½ inches.

London, 1763.

4 CANDLESTICKS, A PAIR.

The stem balustered and finely moulded, enriched with small masks and foliage, on shaped octagon foot bearing four prominent masks. The whole finely embossed. Marks, "P. A." under coronet, for Peter Archambo.

Height, 8½ inches.

London, 1733.

5 CANDLESTICKS, A PAIR.

The stems hexagonal and balustered with plain mouldings. Marks, "C. O." under a baron's coronet, for John Cory.

Height, 7 inches.
London, 1720.

6 CANDLESTICKS, A PAIR.

The stem octagonal on a circular base passing into an octagon. These bear the Abergavenny crest and badges, engraved. Marks, "T. O." for Thomas Folkingham.

Height, 6½ inches.
London, 1707.

7 CANDLESTICKS, SET OF FOUR.

Of richly worked rococo shell design. Marks, "Dublin" and "T. U." (black letter).

Height, 11½ inches.
Dublin, circa 1750.

8 EPERGNE.

Supporting a central elliptical basket, four smaller baskets, and four circular dishes. It stands upon four scrolled open-work feet. The stand and the baskets are pierced with stars and quatrefoils, the former finishing in an open-work swirled shell and scroll design. The baskets have shell handles and gadroon edgings, and the dishes punched ornament, and are upheld by foliated brackets. Marks, "T. P." for Thomas Price. An example mentioned in Cripps.

Length over all, 29½ in.; height, 15 in.
London, 1761.

9 CAKE BASKET.

Shaped and elliptical, pierced with crosses and scrolls, and edged with a running vine pattern and wheat-ears, broken by four female masks, cast, the rest with flat chasing in rococo taste. The handle scrolled, with shell, foliage, and vine enrichments, and the feet scrolled and shell pattern. Marks of William Cripps.

Length, 15 in.; width, 12 in.; height, 5½ in.
London, 1746.

10 CAKE BASKET.

Oval, concave, on foot; the whole pierced with shell and acanthus ornament, comprising a cherub at either end. The bottom is plain with engraved coat of arms. The handle is a plain bar upheld by scrolled term figures.

Length, 14 in.; width, 11½ in.; height, 3½ in.
London, 1738.

11 TANKARD AND COVER. (Plate LXIII., Fig. 4.)

Taper, with flat lid, embossed with acanthus leaves towards the base. The thumb-piece fashioned of crossed dolphins, the handle broad, scrolled, ending in an escutcheon. Mark, "I. S." over a Tudor rose. Inscribed, "In memory of John Lord Poulett, 3rd Barron of Hinton St. George Somerset who died June ye 12, 1679."

Height, 6 in.; diameter at mouth, 4½ in., at base, 5½ in.
London, 1679.

12 CUP, HANDLED AND COVERED.

The bowl deep and plain, encircled centrally with a plain bead; on a low plainly moulded foot, with cover to correspond, surmounted by plain turned knob; the handles massive, of dolphin outline. Marks, "E C" for John Eckfouard.

Height, 10½ inches.
London, 1722.

13 CUP, HANDLED AND COVERED.

The bowl deep and plain, encircled centrally with a plain bead; on low plainly moulded foot, and cover to correspond, surmounted by plain turned knob; the handles massive, of dolphin outline. Marks, "F. W."

Height, 11½ inches.
London, 1745.

14 KETTLE ON STAND.

The body globose with swirled shell ornament over floral festoons, chased and embossed; the cover embossed with acanthus leaves, surmounted by an acorn knob; handle scrolled, and spout encircled by dolphin. The stand of pierced and embossed swirled shell and floral pattern, over a cast and chased open-work shell border upon scrolled feet. The handle scrolled. Marks, "W S W P," for William Shaw and William Priest.

Height, exclusive of handle, 13½ inches.
London, 1762

C C

15 KETTLE ON STAND.

Body globose, with an escutcheon on either side left plain, bordered with rococo scroll-work, roses and acanthus leaves embossed and chased, the lower half and the cover fluted. The stand pierced above an open-work cast border of flower and shell-work. Marks, "W R."

Height, 12 inches.

London, 1756.

16 SUGAR BOWLS, A PAIR.

Oviform vase, shaped on low feet, with embossed shell-work below and a border of leaves and pellets round the rim. The covers tall, concave, decorated with small acanthus leaves and two beads, domed above with shell embossing and moulded spike. Marks, "S. C."

Height, 7 inches.

London, 1764.

17 TRAY.

Square, with shaped corners, plain, with nerle border, on scroll feet. Marks, "T T" under coronet, for Thomas Tearle.

Diameter, 9 $\frac{1}{4}$ inches.

London, 1740.

18 TRAY.

Square, with shaped corners, plain, on scroll feet. Marks, "E. C." for John Eckford.

Diameter, 9 $\frac{1}{2}$ inches.

London, 1728.

19 TRAY.

Circular, with pierced trellis border and beaded and festooned edge; the rest flat chased with shell and flower work around a central escutcheon of arms. This rests on low pierced feet. Marks of Lewis Herne and François Bott.

Diameter, 13 $\frac{1}{2}$ inches.

London, 1759.

20 PAIR OF TEA CADDIES IN ORIGINAL CASE OF AVANTURINE LACQUER.

These are cube-shaped, stoppered and surmounted by handles modelled and cast from the tea plant; the faces have a narrow engraved acanthus leaf border above, and are ruled with engraved vertical lines and in the centre a Chinese inscription. Marks, for one that of Parkes and Wakelin, and the other of Wakelin and Tailors.

Cube, 4 inches square.
London, 1769 and 1782.

21 TANKARD.

Almost identical with No. 11, but handle beaded for a short distance. Mark, a water bird in a beaded circle.
London, 1680.

22 CHALICE.

Of usual Elizabethan type. Marks, "T. B." in black letter on shield. "1577" is engraved on the cover.
Height, $6\frac{1}{2}$ inches.
London, 1576.

23 PORRINGER.

Embossed on one side with the lion, on the other with the unicorn amidst tulips. The handles scrolled with female busts. Marks, "T. P."
Height, $4\frac{1}{4}$ in.; diameter at mouth, $4\frac{3}{4}$ in.
London, 1667.

24 COFFEE POT.

Plain, of cylindrical tapering form, with domed cover and small turned knob. Marks, "P. E." for W. Penstone (?).
London, 1721.

CASE X.

1 & 2 PAIR OF EQUESTRIAN GROUPS, HAWKING PARTY AND THE DEATH OF THE STAG.

On octagonal plinths, with massive laurel border and coat of arms of the Duke of Abercorn in full relief, applied and cast.
Height, about 25 inches.
London, 1836.

Lent by the Duke of Abercorn.

3 VASE AND COVER, GILT.

French.

Lent by Messrs. Crichton Bros.

4 VASE AND COVER.

German.

Lent by Mr. J. Dixon.

NOT IN CASES.

1 PROCESSIONAL CROSS, RICHLY WORKED.

The limbs terminate in medallions with seated figures, in richly worked strap-work frames, crowned by cherubs; the upper medallion bears a pelican in her piety. On the face of each limb is a circular medallion sunk, with the portrait bust of a saint in full relief; between cherubs and strap cartouches. The central medallion of the Cross is much larger, and represents the city of Jerusalem, the sun and moon above, and the Crucifixion in front. There are four clusters of scrolls round the margin taking the place of rays. On the lower medallion is a reclining figure with a genius holding a book. The knop is large and in two cylindrical stages, both decorated with figures in niches with shell-like canopies. Those on the upper stage are separated by pilasters in form of a term between each niche; in the lower these are duplicated. The knop rests upon a spherical base with strap-work, and long ellipses in relief, and engraved strap ornament over the socket.

Length, 2 ft. 9 in.; width, 16½ in.

Spanish, seventeenth century.

Lent by Mr. Charles Davis.

2 PROCESSIONAL CROSS, ELABORATELY WORKED.

The limbs are baluster-shape, flat, produced at the extremities into terminal crosses, with circular medallions in high relief in the centre of each; bearing St. Luke, St. Mark, the Ascension, and a kneeling female figure with a chalice. The central medallion has "INRI" on a scrolled panel. The flat faces of the limbs are embossed with floral scroll-work, the margin fringed with ornamented discs and strap-work, the cross-like extremities accentuated by clusters of scrolls in the form of terminal brackets. The knop is large and in four stages, with a central cylinder between, with applied gilt rosettes and a series of winged terminal figures connecting the projecting stages above and below. On the principal stage are heads in high relief and a strap design, and on the others heads and masks in lower relief. The socket is decorated with acanthus leaves.

Length, 3 ft. 8 in.; width, 2 ft. 1½ in.

Spanish, seventeenth century.

Lent by Mr. Charles Davis.

3 ANDIRON. (Plate XXXIII.)

Asymmetrical, constricted towards the centre. The upper half consists of a large cartouche-like rococo design formed on one side by a cornucopia, and on the other by palm and scroll-work, environing a burnished centre with the monogram "C. P." under the coronet of a prince bishop, perhaps Cologne. The apex, formed of a wave-like scroll, inclines to the left. The lower part is a somewhat massive treatment of swirled shell-work diverging at the base to form the supports. The whole is burnished and matted in about equal proportions.

The addition in more recent times of a shell near the base has converted it into a *bénitier*.

Height, 2 ft. 11 in.; diameter at base, 1 ft. 10 in.

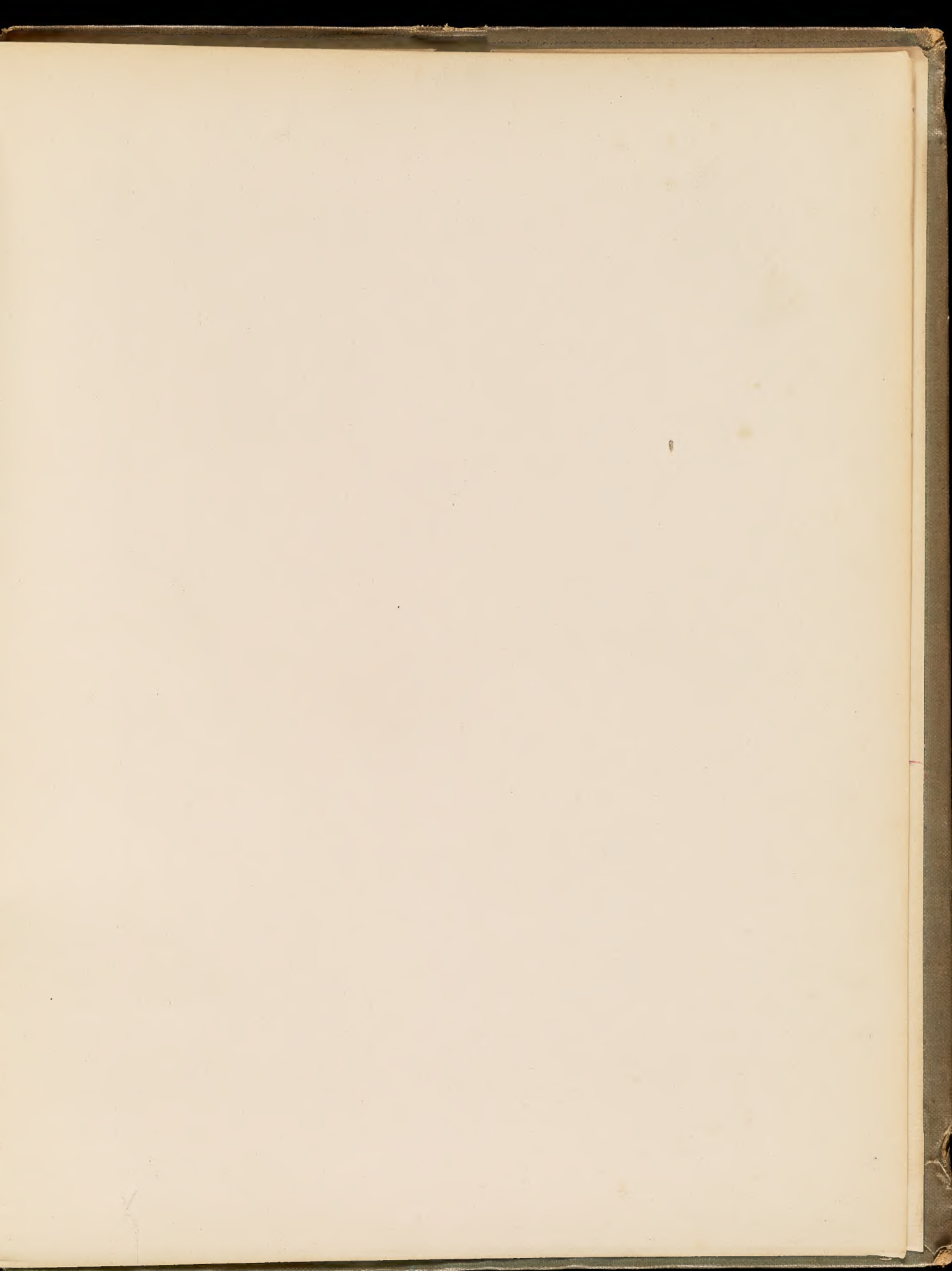
Augsburg, 1745.

Lent by Earl Cowley.



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